

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 591.—Vol. 33.
Registered for transmission abroad.

MAY 1, 1892.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

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MENDELSSOHN'S "ELIJAH."

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The Examinations for F.C.O. and A.C.O. will take place on July 12, 13, 14, and 19, 20, 21. The F.C.O. Solo-Playing Test Pieces will be "Passacaglia" in C minor (J.S. Bach); Postlude in E flat (H. Smart); and Prelude and Fugue in D minor, No. 3 (Mendelssohn).

May 3, at 8, W. de Manby Sergison, Esq., will read a paper on "Training Boys' Voices for Church, and kindred subjects."

June 7, at 8, A. Trickett, Esq., F.C.O., will read a paper on "Compositions for Harpsichord (Clavessin, Clavicembalo, or Clavier), by Purcell, F. Couperin, D. Scarlatti, and C. P. E. Bach."

The Annual College Dinner will take place on May 9, at 7. Prof. J. F. Bridge, Mus. Doc., has kindly consented to preside. Tickets, 4s. 6d. each, exclusive of wine, may be obtained at the College. Evening dress optional.

Annual General Meeting on July 26. E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.
N.B.—The College Library and Rooms will be open daily for the use of Members from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

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Annual Subscription (Membership), 10s. 6d. Choirs Enrolled, 10s. 6d.
May 9, 5 p.m.—Free Lecture by SYDNEY S. R. COLES, Esq., Mus. Bac. (Member of the Council), on Choir Training, with discussion. Tickets on application.

July, 1892.—Diploma Examination for A.C.C.G. and F.C.C.G. Full set of papers, as used at the recent Examination, post-free 13 stamps. The New Calendar contains a table of Musical Degrees and diplomas, with Academic Costume, post-free 14 stamps.

COMPETITIONS, 1892.

A Silver Medal and One Guinea will be awarded for the best Andante for the Organ.

A Bronze Medal and Half-a-Guinea for the best changeable Single Chant.

A Silver Medal for the best Essay, "The Use of Gregorian Music in the Church."

A Bronze Medal and Half-a-Guinea for the best Essay, "How to Chant the Psalms."

For further particulars, see *The Church Musician*; or, apply to The Warden, "Silvermead," Twickenham, S.W.

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ROYAL ALBERT HALL.—ORGAN RECITALS
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Lecture by F. Corder, Esq., R.A.M., May 11, 18, 25, at 3.

Fortnightly Concert, May 21, at 8.

Midsummer Term begins Thursday, May 5. Entrance Examination for same, Tuesday, May 3, at 2 o'clock. Entrance Forms can be obtained on application to the Secretary,

F. W. RENAULT.

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The MIDSUMMER TERM commenced on April 28. HALF-TERM will begin June 9.

Regulations and all information may be obtained from
GEORGE WATSON, Registrar.

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"The part of Samson was in all respects an admirable conception, and Mr. Leyland, in the air 'Why does the God of Israel sleep?' displayed a marvellous range of voice and faculty of execution."—*Crewe Guardian*, April 6, 1892.
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"THE MESSIAH.—He dealt with every item with taste, and in that test air, 'Why do the nations,' he showed himself a thorough master of his art."—*Northampton Mercury*, Jan. 8, 1892.

"Mr. Charles Tinney's fine voice was used with much spirit and power in Handel's 'Honour and Arms.'"—*Chelmsford Chronicle*.

"Mr. Charles E. Tinney sang with dramatic effect 'Se il rigor.'"—*Daily News*.
"Mr. Tinney has a powerful bass voice, with uncommon compass, which he does not fail to regulate with ease."—*Ebbro Yale News, Wales*.

"Mr. Charles E. Tinney has a rich, full, and tuneful bass voice, and attempts nothing that he cannot accomplish."—*Worcester Herald*.

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"Mr. Tinney's voice covers a remarkably wide range, and is of a fine, even quality, of great power."—*Boston Daily Advertiser*.

"Mr. Tinney has a fine, well rounded voice, of remarkable sweetness, and his singing was thoroughly artistic and refined."—*Boston Beacon*.

"MR. TINNEY'S CONCERT, Boston, Nov. 19, 1889.—The artistic intelligence and refinement of his singing, as well as the fine and delightful quality of his voice, were, as usual, very impressive."—*Boston Home Journal*.

"Mr. Tinney has a solid and sonorous bass voice, excellently used. He is an admirable Hand singer."—*Evening Traveller*.

"Mr. Charles E. Tinney sang in the 'Creation,' which was given by the Hosmer Choral Union, of Hartford, Conn., November 17th. Of his singing, the *Courant* says: 'Mr. Tinney is to be congratulated on a thorough success. His voice is full and powerful, smooth, and under excellent control. He sings easily and impressively, and is best in his more solid effects.' The *Times*: 'Mr. Charles E. Tinney, the bass, was splendid. Rich and sonorous of voice, beautiful in quality, perfect in vocalization, he was a joy whenever he sang. One took real sincere delight in him, and he was applauded again and again.'"—*Musical Herald*.

SOUTH AMERICA.

"Mr. Tinney's vocal victories of the evening were 'The Village Blacksmith' and 'The Wreck of the Hesperus,' the former particularly delighted the audience and was rapturously encored."—*The Standard and Daily News, Buenos Ayres*.

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"We have no hesitation in saying that a more efficient exponent of *Margherita* has not been heard during the present generation."—*Pall Mall Gazette*.

"Mr. Charles Manners sang with grand effect the music of *Bertram* and his acting was powerfully impressive."—*Observer*.

"We may venture to say his name will stand on record as one of the best representatives of the part that has as yet been seen."—*Pictorial World*.

THE LENTEN ORATORIOS AT COVENT GARDEN.

"MESSIAH."

"Madame Moody won a genuine success."—*Observer*.

"Her beautiful voice and expressive style were very effective in the soprano music."—*Musical World*.

"It was with 'The trumpet shall sound' that he made his chief 'hit' and roused the enthusiasm of his hearers."—*Daily Telegraph*.

"Mr. Charles Manners was one of the successes of the evening."—*Evening News and Post*.

"He aroused the audience to enthusiasm by his singing of 'The trumpet shall sound.'"—*Woman*.

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NORTHERN REVIEW, December 11, 1889.

"The recit. 'Elijah, get thee hence,' was exquisitely rendered by Miss Hooton, who possesses a contralto voice, rich in quality and powerful enough to suit any hall, however large. Miss Hooton's singing is artistic and full of expression, and that she will ere long become one of our best contraltos, if indeed she is not entitled to that distinction already, I have not a shadow of doubt. Miss Hooton's rendering of 'O rest in the Lord' was an exceptionally fine effort, and had the conductor permitted it, the audience would have had it repeated."

NOTTINGHAM DAILY EXPRESS, January 10, 1891.

"Miss Hooton sang 'Hymen, haste' (*Semele*), Handel, with much richness and power. . . . Both her songs, 'La Charmante Marguerite' (old French) and 'Will he come?' (*Sullivan*), were enthusiastically received. There is no doubt at all that Miss Hooton will take a very high place amongst contraltos. She has everything in her favour, youth, good looks, a splendid voice, which she has been trained to produce in an excellent manner, while she pronounces very distinctly, and has evidently the right musical feeling."

Miss Hooton's engagements for this season include —

Long Eaton (three times).	Alfreton. Grantham.	Hornsey. Kegworth.
Derby (three times).	Southampton.	Dewsbury ("Elijah").
Lichfield.	City.	Beckenham.
West Bromwich.	Dundee.	Plymouth.
Beeston.	Newcastle.	South Bank.
Stapleford (twice).	Loughborough.	Harlesden.
Glasgow.	City.	Steinway Hall.
Peterhead.	Ilkeston (twice).	Brixton ("St. Paul").
("The Messiah").	Leicester ("Samson").	Southampton
Nottingham (twice).	Harrogate.	("Elijah").
Bradford.	Middlesbro'.	&c., &c.

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Is at liberty for Concerts and Masonic Work of every description.
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Southsea.	Belfast ("Israel").
Bermondsey (four times).	Edinburgh ("Acis").
Westminster.	Tunbridge Wells ("Samson").
Reading.	Chelmsford ("Creation").
Newcastle-under-Lyme.	Northampton ("Redemption").
Blackheath.	Sutton ("St. Paul").
City (twice).	Rochester ("St. Paul").
Hornsey.	Harrogate.
Kennington (twice).	Plymouth.
Portman Rooms.	Llandudno.
Crouch End.	Accrington ("Eli").
Newark.	Newport ("Elijah").
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1892.

THE MUSIC HALL MANIA.

IN one of his brilliant musical essays M. Saint-Saëns runs full tilt against the literary man who must for ever be talking about music. The personage in question, who probably does not know a major from a minor scale, but who lays down the law with an air of infallibility which would do credit to the Pope himself, is unhappily not indigenous in France alone. We know and suffer from him on this side of the Channel as well. His name is not exactly legion, but he is a numerous species, and by virtue of his powers of expression he too often commands attention for utterances of the most amazing and atrocious ineptitude. As an instance of what the man of letters can be capable of when he deviates into the domain of musical criticism, we would commend to our readers' careful consideration the article entitled "The Music Hall of the Future" in the *Pall Mall Gazette* of the 13th ult., from the pen of Mr. Arthur Symons. Mr. Arthur Symons, if we are not mistaken, is a young literary lion with a considerable gift for the spinning of verses, and, like so many of the other young literary lions of the day, he is consumed with a passionate enthusiasm for the luminaries of the music hall stage. He is the hierophant of the new-fangled cult of the costermonger, the champion of the *fin de siècle* "serio-comic." He raves of "the delightful Nellie Navette" and "the delicious Minnie Cunningham," and applies the term of "artist" to the inspired creator of "Two lovely black eyes." Believing as he does with such implicit confidence in the music hall of the present, it is only natural that he should hold sanguine views about its magnificent future. "For one thing," argues Mr. Symons, "it is the only form of entertainment which satisfies the modern rage for variety. The play in five acts is becoming as tiresome as the novel in three volumes, as the poem in twelve books. To the people who go out nightly for their entertainment it is becoming more and more essential that that entertainment should be provided in small doses." Mr. Symons, it will thus be seen, is a fervent apostle of the snippet system. Away with such stale maxims as *res severa est verum gaudium* or *ars longa*! Away with symphonies and concertos, operas and oratorios! The great heart of the people, so the *Pall Mall Gazette* once assured us, can only be stirred by the music hall, and the essence of the music hall system is the "quick change" and the short "turn." Again, we have Mr. Symons's word for it that it is quite a mistake to suppose that the music hall entertainment of to-day is tainted by vulgarity. "The quality of the entertainment and the quality of the audience have been steadily, and of late rapidly, rising." In other words, the masses and the classes are united in their zeal for the new cult, and 'Arrys and aristocrats vie with each other in their appreciation of the refined sallies of Miss Jenny Hill and Mr. Daniel Leno.

These things being so, how comes it then that Mr. Symons should be desirous of any change in a *régime* which affords him such delightful and delicious pleasure? We suppose the answer must be found in that divine discontent of which a double portion is ever to be found in the true poetic temperament. Rare and radiant though the music hall entertainment of to-day may be, it still falls short of perfection

in one or two trifling particulars. The old-fashioned "serio-comic" and the male artist who appears in a dress coat grate upon Mr. Symons's sensitive soul and mar his otherwise unalloyed ecstasy. The elimination of these blemishes is, in his opinion, a desirable reform. Then, again, he holds that the programmes consist of too many items. At present the patron of the music hall suffers from an *embarras de richesses*. Twenty-five "turns" is a byno means uncommon allowance, and this is more than a well regulated spectator can stand without suffering from æsthetic vertigo. These alterations are of a negative and comparatively simple character; it is only when we come to the constructive side of Mr. Symons's scheme of reform that the generous catholicity of his attitude towards music reveals itself in all its beauty. The great charm of the music hall, according to its champion, is its variety. The novel, the drama, the pulpit, and the concert hall are all more or less effete instruments of culture, but that is no reason why whatever makes for righteousness in them should not be transplanted on to the music hall stage. Just as in a photographer's window you may observe side by side the portraits of an archbishop, a novelist, a *prima donna*, a *danseuse*, and an athlete, so, in the ideal music hall contemplated by Mr. Symons, representatives of all callings which aim at amusing or instructing the public are to be included in the cast of performers—aye, even down to violinists and singers who devote their talents to the interpretation of classical music.

Lest we should be accused of misrepresenting or perverting Mr. Symons's meaning, we hasten to transcribe the concluding paragraph from his article: "A music hall with such artists as those I have named [viz., the 'delightful' Miss Nellie Navette, the 'delicious' Miss Minnie Cunningham, Miss Ada Lundberg, Mr. Charles Coborn, and Mr. Albert Chevalier], with such others as Jenny Hill, Katie Lawrence, R. G. Knowles, Dan Leno, varied by the foreign singers whom we see at the Trocadero and the Oxford, by such human wonders as Sandow, such human works of art as Eugénie Petrescu, such gymnasts and acrobats as the Craggs, the brothers James, the Montrose troupe—that music hall would be able to hold its own against any theatre. And that music hall we shall soon have. Without losing the charm of its freedom, the flavour of its Bohemianism, it will cease to be vulgar by becoming consistently artistic. And when that point is reached we shall see—and we shall see without surprise—Albert Chevalier followed on the same stage by Tivadar Nachez, Minnie Cunningham by Antoinette Sterling." O rare young bard, what a blissful vista you open up to our bewildered vision in this impassioned peroration! "We shall see without surprise"—aye, truly; if we see it at all we shall see it without any surprise, all emotion, all sense of incongruity having long since been eliminated from our composition. But, methinks, Mr. Symons is far too modest in his prediction of this amalgamation of "all the talents" on the boards of the music hall stage. Let us endeavour, then, to fill in his outlines by the addition of a few more figures. We shall see, and we shall see without surprise, Joachim playing an obbligato accompaniment on the wrong side of the bridge to Miss Jenny Hill, and we shall behold without winking M. Paderewski, with his face blacked, accompanying the White-Eyed Musical Kaffir, *alias* Chirgwin, with the backs of his hands; and we shall see, without moving a muscle or turning a hair, Jean de Reszké standing on the palm of Sandow's extended right hand and Miss Lottie Collins on his left singing the "Marseillaise" in consecutive fifths and in the Mixolydian mode. And we shall

listen with unruffled composure to the Two Macs proclaiming in antiphon the blessings of International Arbitration, while the entire bench of bishops, arrayed in harlequin costume, express their approval by turning somersaults in the background. Lastly, we shall see, and we shall certainly see it without the least shred of surprise, Mr. Symons enthroned as the High Priest of the new cult, and presiding over the revels of this motley crew as great Anarch of all he surveys.

'Tis in good sooth a delightful—nay, a delicious prospect. But though Mr. Symons speaks with the sublime confidence of one who has attained to something like prophetic strain, we confess at times to a certain vague misgiving as to its speedy realisation. There is a story of an eminent violinist who, on arriving at a house where he had been engaged to play, discovered that amongst the other artists retained was a troupe of performing dogs, whereupon he then and there marched off without playing a note. This arrogant and recalcitrant behaviour augurs ill for that cordial *rapprochement* between the great lights of the music hall and the lesser luminaries of the concert platform which is so essential a preliminary to the fulfilment of the artistic millennium foreshadowed by Mr. Symons. After all, these misgivings, though not unnatural, are easily dispersed by the reflection that under the all-pervasive sway of the County Council of the future the amalgamation of the two professions, if not spontaneously arrived at, can be easily brought about by coercion. When classical Concerts are suppressed, when oratorios are proscribed, and operas obliterated, the artists who hitherto courted popularity in these quarters will naturally gravitate towards the only form of entertainment left open to them—the only form of entertainment, also, which, under the enlightened régime of the twentieth century, it will be lawful for the public to patronise.

FROM MY STUDY.

I AM very glad to find that these rambling papers are drawing around them not only a circle of readers—who, good sooth, must be very indulgent people—but, also, a circle of correspondents, able and disposed to contribute information. The second ring pleases me greatly, for the obvious reason that it takes some of the burden from the shoulders of one who desires to be regarded only as an inquirer among inquirers, a learner among learners. Indeed, my principal hope is to draw from the stores of knowledge which special studies have given to many a reader. When that hope has been realised I shall have done some service and found matter for very pleasant reflection during the easy-chair period of the day.

It may be that my readers desire to hear no more about Dr. Worgan and the Easter Hymn, but I must ask them to suffer both just once again, because I cannot pass over without notice certain communications from obliging correspondents. Besides, in this connection, I want some kindly helper to undertake an interesting task with the advantage of greater leisure than just now is mine.

Writing, apparently, before Mr. Colin Mackenzie's letter appeared in THE MUSICAL TIMES for April, Major G. A. Crawford, of Sevenoaks, sends evidence as to the existence of the Easter tune in the "Lyra Davidica" (1708), at the date of which, as Mr. Mackenzie pointed out, Worgan was not born. I am indebted to Major Crawford for the full title of the "Lyra Davidica," and here it is:

"Lyra Davidica, or, a Collection of Divine Songs and Hymns, partly new, Composed and partly Trans-

lated from the high German and Latin Hymns, and set to Easy and Pleasant Tunes. London: J. Walsh, 1708."

My correspondent adds:—

The tune is harmonised in two parts, treble and bass, both words and tune being anonymous. It (the hymn) was originally taken from the Latin, and attributed by Wachernackel to the fourteenth century.

In 1750, when Worgan inserted it in "Apollo's Cabinet," he transmuted it into a Christmas Hymn. In 1749 it appeared in Arnold's Psalmody, in three verses, the first of which was "Jesus Christ is risen to-day," as in the modern form; verses two and three were new ones, but in "Lyra Davidica" there are given the original stanzas from the Latin, namely:—

Haste, ye females, from your fright,
Take to Galilee your flight,
To His sad disciples say
Jesus Christ is risen to-day.
Hallelujah!

In our Paschal joy and feast
Let the Lord of Life be blest;
Let the Holy Trine be praised;
And thankful hearts to heaven be rais'd.
Hallelujah!

In "Apollo's Cabinet," of course, the words are wholly different. The melody is the same in all cases.

I apprehend that Major Crawford intends his last sentence to have a limited application, because it has already been shown that there are material differences between the tune as given in "Apollo's Cabinet" and in "The Compleat Psalmist."

Mr. James Mearns, who was assistant editor of the valuable "Dictionary of Hymnology," recently published, is cordially thanked for the information that a copy of "Lyra Davidica" may be found in the British Museum, the number of its press-mark being A 749. Mr. Mearns adds: "The book is a somewhat curious one, so I hope you will look at it and write a short notice of it for the May number of THE MUSICAL TIMES." May I interest some reader, learned and leisurely, in this agreeable task, and so gain another helper?

I am sorry to inform Mr. Deakin, of Birmingham, that the information he desires to have respecting the Vauxhall song composer, John Wynne, has not come to hand. Better luck may attend the publication of another query preferred by Mr. Deakin, who writes me as below:—

Your kindly notice in THE MUSICAL TIMES for April of my communications emboldens me to ask you to help me to discover the authorship of a little, apparently unknown or little known, book I have in my possession. The title thereof is—

"A New and Easie Method to Learn to Sing by Book, whereby one (who hath a good voice and ear) may, without other help, learn to sing true by Notes. Designed chiefly for, and applied to the promoting of Psalmody; and furnished with variety of Psalm Tunes in parts, with Directions for that kind of Singing. Licensed Jan. 29, 1683. ROB. MIDDLEY. London: Printed for William Rogers, at the Sun, against St. Dunstan's Church in Fleet Street. 1686."

The third page has the following dedication:—

"To the Ingenious and Hopeful Thomas Foley, eldest son of the Worshipful Thomas Foley, of Witley, Esq., and also, To the Vertuous young Ladies Letitia and Anne, Eldest Daughters of the Worshipful Philip Foley, of Prestwood, Esq.; the Author (as an Acknowledgment of his obligations to that Worthy Family, whereof these are Branches) Humbly dedicateth this Essay."

This book has (I think) some historical significance, inasmuch as it contains the earliest (as far as I know) rejection of the old method of solmization, as set forth in the works of Morley, Simpson, Playford, Campion, and others; furthermore, a condemnation of the various clefs, and a general reduction of them to the F and G clefs, and other matters showing approaches to modern methods.

The author (whose name nowhere appears) gives, as an example of triple time, a tune which he calls

THE FLATTERIES OF FATE.



This tune is not in Chappell's "National Airs" (1838), but in the old book it is said to be a tune commonly known.

I ask your notice and help because I have compiled what I believe to be a complete or nearly complete Bibliography of the English Musical Literature of the sixteenth, seventeenth, and eighteenth centuries, and I have not found in Burney, Hawkins, Lowndes, or any other writer mention of my old book.

Perhaps Mr. Mearns knows something about the authorship of the work to which Mr. Deakin refers.

In a former paper mention was made of the "Gentleman's Journal" (1691-94) and its report of the proceedings at a celebration of St. Cecilia's Day, when Henry Purcell sang "with incredible graces." By kind favour of Mr. W. H. Cummings I have before me a complete copy of that work in one volume, and shall, from time to time, dip into its curious pages for the amusement or edification of my readers. Let me say now that there is no other reference to the singing of Purcell in public, and that Mr. Cummings—than whom exists no better authority upon this particular matter—knows of no other in the literature of the day.

Turning over the pages of the "Gentleman's Journal" I met with the name of Ludovic Muggleton, and remembered my possession of a book entitled "Divine Songs of the Muggletonians, in Grateful Praise to the only true God, the Lord Jesus Christ. London: R. Brown. 1829." Some former possessor of this volume had it beautifully bound in panelled calf, prizing it, no doubt, as representing a curious survival of the strange religious beliefs which rose, like scum, to the surface of the theological seething-pot in the seventeenth century. Muggleton began to "bear his testimony" in 1641, and, in conjunction with John Reeve (said to have been a tailor), founded a sect having as its *raison d'être* the belief that God the Father, leaving the government of heaven to Elias, came down to earth and suffered death for man in the person of our Lord; also that Reeve and Muggleton were the two last witnesses spoken of in Rev. ix., 3, who should appear before the end of the world. Muggleton died in 1697, but his sect survived, certainly till 1850, and there may even now be a remnant left. The Hymnal, to which I more especially refer, contains 228 "songs." It was published by subscription—there are eighty-four names in the list—and is adorned with a portrait of Ludovic himself, attired in Geneva gown and bands.

This gentleman's followers appear to have raised their own poets. I look in vain for hymns originating beyond the Muggletonian ranks, but I find ample reason to believe that the Muse of Poetry had no dealings with the sect. The hymns are stuff of the poorest quality, by comparison with which the sacred verse of Sternhold and Hopkins is a product of

genius. No tunes are printed with the words. While sufficient unto themselves in the matter of lyrics, the Muggletonians took their music where they could find it, thoroughly believing, with Rowland Hill, that it was unfair for the devil to have all the pretty tunes. If the reader pleases, I will give him a few examples of Muggletonian poetry, and of choice in the music to which it should be wedded. The first hymn in the book is adapted to the tune of "De'el take the wars," and begins thus:—

In sixteen hundred, fifty and one,
This morning God did freedom proclaim,
Christ did declare Himself GOD ALONE,
Unto His ambassador, John Reeve by name,
Ludowick Muggleton was also included,
Wisdom to the elect to make known.

"Scots, wha hae" was a tune favoured of the sect, and sung to a hymn of which the first verse runs thus—

Reeve and Muggleton, who led
The sons of God, and have them fed,
And show'd who was the Lamb that bled,
To gain the victory.

The "Commission Song" is dramatic in form, very curious and bold, and sung to any tune at pleasure. In the first verse, the Divine Voice calls John Reeve by name, giving him charge to publish secrets hitherto withheld. The new apostle is modest:—

"O Lord," said I, "I Thee desire
Some other person Thou'lt inspire;
For my great inability,
Too mean Thy messenger to be.

He, nevertheless, accepts the commission—after a threatening of severe punishment for contumacy—and only stipulates for the gift of inspiration. This is granted:—

Then said the Lord, "It shall be done,
Go take thy cousin, Muggleton,
Him I declare thy mouth to be,
And a high priest to wait on thee."

Other directions are given—

Then said the Lord, and spoke it soon,
"Go, take thy choice companion,
And to John Tance straight repair,
And seal him when thou comest there."

"Now I command thee, swift as tide,
Take Muggleton thy faithful guide,
Go to New Bridewell, where thou wilt see
The Antichrist that opposeth Me."

Reeve is then charged to use some very strong language against Antichrist, and, next, instructed in the doctrines to be preached. The poet concludes with a burst of exaltation—

Then praise the Lord, all you that own
His prophets, Reeve and Muggleton,
For His most gracious, free decree,
Peculiar you His saints to be.

The proper tune for a hymn beginning "My heart is as light as a bird in the spring" is "Cassius and Pompey was both of them hated." By way of prefatory note to "the ninety-eighth Song," it is said: "On the 17th of January, 1676, being the day the prophet Muggleton was tried at the Old Bailey for blasphemy, fined five hundred pounds, to be imprisoned till paid, and to stand three days on the pillory (two hours each day) at Temple Bar, at the Royal Exchange, and West Smithfield in the City of London. His books were divided into three lots, and burnt before his face each day while he was on the pillory." The hymn celebrates this persecution in appropriate language:—

One thousand, six hundred, and seventy-six,
Was a black dismal day which the devils prefix,
To bring a great prophet to their unjust bar;
Where reason was clouded and malice shone far;
An indictment of blasphemy then was brought out,
And the question was asked, whether guilty or not

The third verse must be quoted, not alone for its reference to a historical personage well remembered in the West Country :

When the jury, that for the same purpose was made,
Had brought in their verdict, the judge's thanks paid,
And Balaam Jeffreys was left the court's sentence to pass,
Which he did with a voice that did brag like an ass;
And said, "Thou must stand in the pillory thrice,
And pay a small fine of five hundred pounds price."

The fine, mitigated to £100, having been duly paid, Muggleton came out of prison on July 10. In commemoration of that joyful event his followers sang, to a familiar tune :

Now his great foes in judgment sat,
An hundred pounds they prized him at;
'Twas more than their forefathers set
Upon the Lord of glory.
The fine was paid, the prophet clear'd,
Their malice now need not be fear'd;
Rouse up, my friends, and let's be cheer'd
To hear this welcome story.

It is hard to believe that this strange hymnal bears the date of 1829. Are any remnants of the sect left to the present day?

In the *Antiquarian Repertory* (1808), compiled by Francis Grose and Thomas Astle, is a curious extract from the churchwardens' books of the Parish of Basingborne, in Cambridgeshire. It appears that on St. Margaret's Day, in the year of grace 1511, the play of "The Holy Martyr St. George" was performed, under the direction of the ecclesiastical authorities of the parish, with Basingborne being associated for this purpose a number of other parishes adjacent. Each contributed a share to the expenses, the township of Royston leading off with 12s. and Foxten bringing up the rear with 4d. There is a separate entry of money received from Basingborne and the strangers within its gates, the amount being 16s. 5d. When at Kneesworth on the Wednesday after the play, the churchwardens obtained a further sum of 1s. 7d., together with—as they are careful to record—a pot of ale. The total subscribed was £4 18s. 7d. The churchwardens note their expenses, as to which I quote *verb. et lit.* :

"Expences of the said Play.

"First paid to the Garnement Man for Garnements and Propyrts and playbooks, xxs.

"To a Mynstrel and three Waits of Cambridge for the Wednesday, Saturday, and Monday, Two of them the first Day, and three the other days, vs. xid.

"Item in expences on the Players, when the Play was shewed, in bread and ale and for other Vittails at Royston for those Players, iiis. iid.

"Item in expences on the Playday for the bodies of vi. Sheep, xxii. pence each, ixs. iid.

"Item for iii. Calves and half a Lamb, viiis. iid.

"Item paid five days board of one Pyke Propyrte making for himself and his Servant one day and for his horses pasture vi. days, is. ivd.

"Item paid to Turners of Spits and for Salt, ix d.

"Item for iv. Chickens for the Gentlemen, ivd.

"Item for fish and bread and setting up the Stages, ivd.

"Item to John Becher for painting of three Fanchoms (? phantoms) and four Tormentors (amount not stated) ?

"Item to Giles Ashwell for easement of his Croft to play in, is.

"Item to John Hobarde, Brotherhood Priest, for the Play-book, iis. viiid.

These entries give us a most interesting glimpse of the miracle plays in provincial England, and particularly of the doings in Giles Ashwell's meadow 380 years ago. It is plain that the feast was not entirely one of reason, nor was the flow exclusively confined to soul. Six sheep, three calves, four chickens, and

half a lamb, to say nothing of bread and ale, made up a substantial bill of fare, and cost fully two-thirds of the sum expended upon the play itself. It is curious that the players received nothing beyond refreshments, while the four musicians were paid—at the rate of a fraction under 9d. per day per man. But nippence, it will be observed, was the price of nine chickens, and not far from that of half a sheep. It is probable, therefore, that the musicians were content with their wages. Can any of my readers supply further information with regard to what may be called parochial mystery and miracle plays, as distinct from the well-known and more imposing celebrations at Coventry and Chester? Particulars of the music on such occasions are specially desired.

I take up Robert Browning's "Parleyings with Certain People of Importance in their Day," and read once more his discourse with Charles Avison, "whileom of Newcastle organist," and composer of "Sound the Loud Timbril." The poet looks out upon his garden one bitter March morning and notes where the winter storms have torn a creeper from the wall, but left a shred of cloth fluttering on a nail. To it, disregarding wool on every fence, comes a blackcap, tugs at the cloth, tears it away and flies off in triumph. The poet wonders at the bird's preference, yet it is not more strange than that his memory, flying through the past of years after an "appropriate rag to plunder," should pounce upon a march bearing "the dead and gone Name of a music-maker: one of such In England as did little or did much, But, doing, had their day once."

Avison!

Singly and solely for an air of thine,
Bold-stepping "March"—foot steep to ere my hand
Could stretch an octave, I o'er-looked the band
Of majesties familiar, to decline
On thee—not too conspicuous on the list
Of worthies who by help of pipe or wire
Expressed in sound rough rage or soft desire—
Thou, whileom of Newcastle organist.

The March is a "thinnish air," but, as the poet muses, it expands, while

Dream-marchers marched, kept marching, slow and sure,
In time, to tune, unchangeably the same,
From no-where into no-where—out they came,
Onward they passed and in they went.

Then the air "grew burning bright with fife-shriek, cymbal-clash and trumpet blare"—grew gigantic and, finally, "shook me back into my former self." "Here's your music all alive once more," exclaims the poet to Avison, or, at any rate, "as once it was alive"; just as a wax-work figure attests how such a person looked "when outside death had life below." When this music breathed it kindled rapture, though now weak and powerless:

Hear Avison! He tenders evidence
That music in his day as much absorbed
Heart and soul as Wagner's music now.
Perfect from centre to circumference—
Orbed to the full can be but fully orb'd.

Why blame faultlessness, though it be exhausted and no match for fresh achievement?

Feat once—ever feat!
How can completion grow still more complete?

Here suspending his plea for the music of the past, the poet propounds a thesis: "There is no truer truth obtainable by Man than comes of music," and proceeds to discuss it. Underneath Mind is that we call Soul. The workman, by steps well-known and intelligible, bridges a gulf at the bottom of which flows a torrent. The bridge is Mind, fixed and definite, but who can congeal the torrent-life of the Soul so that how we feel may be in evidence as hard and fast as that we know? Music essays to solve the puzzle.

All the Arts strive to the same end, but the poet encourages Music to out-do both Poetry and Painting:

Give momentary feeling permanence,
So that thy capture hold, a century hence,
Truth's very heart of truth as, safe to-day,
The Painter's Eve, the Poet's Helena,
Still rapturously bend, afar still throw
The wistful gaze.

Could Music rescue thus from Soul's profound,
Give feeling immortality by sound,
Then were she queenliest of arts.

But this is impossible. Men once said that love has perfect utterance in "Radaminta" and that pity lives and breathes in "Rinaldo." "Once all was perfume, now the flower is dead," and for neither love nor pity do we look to one or the other. Feeling continues to exist, but its form and expression in any given piece fades away to exhaustion. Continually, however, are the emotions re-embodied in music:

Off they steal,
How gently, dawn-doomed phantoms! back come they
Full-blooded with new crimson of broad day,
Passion made palpable once more. Ye look
Your last on Handel? Gaze your first on Gluck!
Why wistful search, O waning ones, the chart
Of stars for you while Haydn, while Mozart
Occupies Heaven? These also, fanned to fire,
Flamboyant wholly,—so perfections tire—
Whiten to wanness, till . . . let others note
The ever new invasion.

For the poet himself, he will ("in fancy, please you") use what musical cunning he has learned of "great John Relfe" to reanimate the dead things of the past:

See there, and there!
I sprinkle my reactives, pitch broadcast
Discords and resolutions, turn aghast
Melody's easy-going, jostle law
With license, modulate (no Bach in awe),
Change enharmonically (Hudl to thank),
And, lo, upstart the flamelets—what was blank
Turns scarlet, purple, crimson.

Then eyes that like new lustre again see love in the Largo, hatred in the Rubato, and Titanic striding towards Olympus even in Avison's March.

The poet now tells us what comes of his argument, Music's throne is occupied by a succession of Kings, each of whom pushes his predecessor off. But what has once lived can never die. The things in limbo only seem dead. If we bring our life to kindle theirs—bring to them sympathy and love—each starts up reanimate, "no inch that is not Purcell." It would be lamentable indeed if Man's last gain proved his first to be futile—"a blur to wipe from human records, late it graced so much." These are comfortable words, and for the preaching that in every true art-work of the past there is a smouldering fire which can be fanned to flame, let our poet be thanked.

X.

PREMATURE NOTICES.

It must be confessed that in many respects we differ *toto caelo* from our old friend the Snark. That fabulous creature, it will be remembered, was noticeable for its procrastination. In the words of the bard:—

His habit of getting up late you'll agree
That it carries too far, when I say
That it frequently breakfasts at five o'clock tea,
And dines on the following day.

Our tendencies lie in a diametrically opposite direction. We rather aim (metaphorically speaking) at breakfasting overnight and dining with the Lark. We date our weekly papers three days in advance, while our Christmas numbers are in danger of clashing with St. Martin's summer. Panting time toils in vain after the enterprising journalist. Books are reviewed before they appear, and second editions are advertised before the first are on sale. On

every side this mania for discounting and forestalling the future manifests itself, and it is not therefore to be wondered at if it has invaded the region of music. People are no longer content with reading notices of pieces on the morning after their first production. The competition between the daily papers has developed new flights of "previousness," and we are now threatened with the advent of a *régime* under which everybody will know ail about everything before anything comes to pass. To descend from generalities to particulars, let us take the case of a recent production at the Lyric Theatre. No doubt the successive postponements of "The Mountebanks" had made people a little impatient, and there was on this account some excuse for the effort to satisfy curiosity in advance. None the less the facts of the case are sufficiently remarkable to call for comment. To begin with, the plot of the piece was revealed in an interview with the librettist, Mr. Gilbert, which appeared in an evening paper just a week before the final rehearsal took place. That was not a bad start. The final rehearsal took place on a Saturday, and in the same evening paper, in addition to an account of the rehearsal, passages from the "book" were quoted. The *première* took place on the following Monday, but by that time there was very little left to be said about the new piece. One of the Sunday papers had published a complete account of the opera, plot and music, which though nominally only descriptive, was tantamount to a criticism, inasmuch as the epithets applied to the score and its interpreters could not fail to influence the minds of that large section of the public who take their opinions ready-made from the press. One of the leading dailies followed suit on Monday morning with a similar article, with the result that those critics who had deferred expressing their verdict until after the first performance found the ground almost completely cut from under their feet.

No doubt a good many people will be ready to acquiesce in this state of affairs, and to applaud the practice as the inevitable outcome of the tendencies of modern journalism. No protest that we are aware of was offered by the manager of the theatre or the author of the libretto, and in the absence of any such protest, one cannot hold up the action of the authors of these premature notices as reprehensible. In a matter of this sort a manager can do as he pleases, and, if no embargo is laid by him on the publication of notices based upon rehearsals, the practice is sure to become general. In the race of journalism an editor can hardly afford to give odds to his rivals, and we may look forward on similar occasions to the adoption of the plan by most, if not all, of the daily papers. Personally, we cannot help thinking the principle radically unsound, impolitic, and unfair, and, in the faint hope of preventing its introduction, we beg to submit to those who have the arbitrament of the question in their hands the considerations on which our conclusion is based.

To begin with, we hold it to be inexpedient and impolitic on the part of the producer to impair the freshness of a new piece by affording facilities to representatives of the press by which the public, so to speak, are let behind the scenes before the first night. Most people are still old-fashioned enough to regard the function of the stage as recreative—using the word in the highest sense—rather than didactic. Now the most delightful element in recreation, as Sir James Paget once remarked in a very admirable essay, is surprise. But the impact of a novelty on the mind of a spectator or auditor is seriously diminished if he has read all about it in advance. The gilt is off the gingerbread before it reaches the hand of the consumer. If we mistake

not, in the old days of the Savoy Triumvirate a totally different course was pursued. The utmost pains were taken to keep the secret, not a hint as to the story or the music being permitted to ooze out before the public were admitted on the opening night, and, as a natural result, we feel sure that the curiosity of the public was far more effectually stimulated than under the new plan of early and advance information.

Secondly, the method of premature notices is incompatible *ex hypothesi* with adequate or impartial criticism, and for the following reason. The permission to attend final rehearsals is not extended indiscriminately to all representatives of the press, but to a certain number. It partakes, therefore, of the nature of a favour, and it places the critic in a position difficult to reconcile with the ideal attitude of independence and detachment. At any rate, if he yields to the temptation to say something about a new piece before—according to our theory—he has any right to do so, it is pretty sure to be complimentary. He knows that it may be somewhat of a violation of the old tradition to dilate on a new piece before the first public performance, but, at any rate, he can come to no harm so long as he adopts a eulogistic attitude. Let it not be thought, in conclusion, that we would urge upon managers and *entrepreneurs* the duty of excluding critics from final rehearsals. The advantages to be derived from this privilege are very considerable, so long as they are not abused. But if these gentlemen continue to take representatives of the press into their confidence, it should be on the strict understanding that their secrets shall be kept until after the first performance.

TOO MUCH HARMONY.

I AM about to attempt a difficult—perhaps an impossible—task. I want to write an article upon a technical subject, and yet make it interesting to the general reader. If I fail I shall be sorry, for I dislike boring people. But why should harmony necessarily produce that effect when one talks about it?

A conviction has long been growing upon me that the groundwork of the musician's art is needing to be taught in a different way from that which has hitherto obtained; not that the old teaching is wrong, but that music and musicians are different. What is the normal course of a musical education in the present day, and why is it insufficient? A child usually commences at the age of seven or eight to grapple with the pianoforte or violin, after the slightest possible initiation into the exasperating mysteries of our musical notation, and no grounding at all in what are called "Elements." This is theoretically reprehensible, but experience shows that it cannot be helped. No young child can understand, even if it learns, the abstract matters of key, time, and so forth; the first knowledge can only be taught parrot-wise to the young, save in some few very exceptional cases. But as time goes on the young pupil should be constantly shown what rules may be deduced from experience—in fact, taught to find out grammar for itself; and this is rarely, if ever, done.

If you will look back to your school days and consider what branch of study interested and affected you least, I make very little doubt that grammar will occupy that position. And if you reflect you will find that your use of your native language is scarcely influenced at all by the rules you learned in Lindley Murray, but almost entirely by the example of those around you; you learn by ear, in fact. If you belong to a humble sphere of life, you mix up singular and

plural, ignore verbal conjugations, drop h's, and eked out a restricted vocabulary with "e sez, sez 'e," and similar tautologies. If you move in the higher circles, you drop your final g's and r's, make your sentences as short as possible, say "Don't chew know," and, generally, use the speech of your kind. If you live in the North, you pronounce your vowels broad; if in the West, you mince them small; if in the South, you never use less than three at a time; but, however you talk, you never talk as the books teach you, and how people would stare if you did! Now a somewhat extensive knowledge of music and musicians has led me to believe that they too are influenced far more by mere imitation than by abstract rules and theories.

But here, lest it should appear that I am disparaging theoretical teaching, I should remind the reader that a person never really knows a thing unless he can teach it to someone else, and he can never teach it unless his knowledge is systematised into a definite grammar. The mistake we make in music is in thinking (or acting as if we thought) that a musician is one who can talk irreproachable grammar and nothing else. This is an absolute mistake. A musician can only be made by taking a person endowed with a reasonably perfect ear, more than ordinary intelligence, and considerable patience, industry, and—above all—inclination towards the art, making him acquainted with vast quantities of music (some of which he will digest and the rest, by some mysterious law, will not affect him) and causing him to analyse it as closely as possible. Captain Burton is reported to have boasted that he could learn to speak any language in a month, his system being simply to compile vocabularies, learn them off by heart, and then construct a grammar for himself. And this is the only true way to learn music. Whether we set to work on Latin or Chinese, we begin with a vocabulary and then straightway apply this to the construction of simple sentences, if they only take the form of "The lion has eaten the gardener" or "The good father has some ink." But the musical student labours for years over such pleasing matters as these—

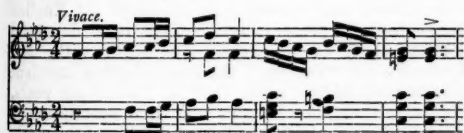


which have ceased to have any appreciable connection with music for at least a century. Now the vocabulary of music may be described as the melodic, rhythmic, and harmonic phrases or figures in common use. These the student is always supposed to pick up for himself: the harmony books describe the construction and use of a chord of dominant seventh, for instance, but it is only by analysing actual compositions that we can learn when to use it, and—more important still—that it is bad to be perpetually using it as the harmony exercises do. The counterpoint books give us some valuable rules for melody, but these are never up to date; while as to rhythm, the long years spent in writing exercises from which this important factor is wholly absent, exert, it is to be feared, a most pernicious effect upon our musical temperament. If you do not quite understand what I mean by this, compare any piece you like of Haydn, Mozart, or Beethoven with one of all similar character by Mendelssohn, Schumann, or Brahms—to take the

greatest names—and you cannot fail to notice how in the earlier masters the accented notes come in irregular places, the phrases are of diverse lengths and shapes, the harmony broken up and, above all, the bass full of melodious life; while in most of the modern composers the accents come like the tick of a pendulum, the phrases are run into a fixed pattern, suggestive of machinery, and the bass comes bang on the first of every bar. And if these weaknesses are apparent in the great men just-named, how destructive are they to the merits of the lesser lights! A modern piece of music can be too often reduced down to a scaffolding of semibreve chords plastered over with a stencil-plate rhythmical and melodic pattern. Why have we degenerated into such weakness in the face of the glorious models held before us? There is but one answer: our students are made to write harmony exercises all the time they are at school and they succeed in learning this—it gets ingrained into them—but they don't learn to write music.

But, you will naturally ask, didn't the great masters learn thus? Why, yes; but that was only the beginning of what they learnt. Harmony was a simpler study in those days, and needed less time spent over it. Having mastered it, they proceeded to do enormous quantities of counterpoint, which after a while gave them that power, so painfully lacking to us moderns, of so writing that all parts of the music had a share of the melodic and rhythmic interest. And this power only comes by immense practice, a practice for which we cannot or will not spare time. So all our work remains journeyman work.

An actual example is better than any amount of general statements. Give any average student some vigorous national melody to harmonise, such as the following, for example—



And, ten to one, he or she will produce some such abortion as this—



Beautifully correct, bless you; not a wrong note or chord anywhere. Only every atom of music taken out of the poor thing. Of course I do not say that any but a student would harmonise every semiquaver of a quick tune, but few indeed are the living men who are capable of treating a tune like that properly. Most musicians would be so intent on harmonising it in an unconventional fashion that they would, like the student, quite overlook the vital point—the musical treatment of the theme. And yet they know—or are supposed to know—their Haydn and their Beethoven!

I lift up my voice, then, to our training schools for young musicians, and I cry with a loud voice, beseeching for less harmony and more music. More technical training, more, much more counterpoint (both strict and free) we want; but if we must learn to grub for roots of chords, let us not waste more time than is absolutely necessary over an occupation which is,

after all, of doubtful utility. Learn to recognise the principal chords by ear, and to know what happens to a dominant seventh and an augmented sixth; but beyond this no practical musician needs to burrow in the fields of theory. Learn a vocabulary of chords, of melodic phrases, and, ah, yes! of rhythmical figures, then you will be learning Music.

A CANADIAN correspondent has sent us some particulars of a crusade now being preached in the Dominion by a Mr. A. S. Vogt against oratorio and in favour of "catholicity in musical tastes." Mr. Vogt, it seems, opened the movement in the columns of the *Toronto Mail*. We have not seen his article, but a well-known print in New York speaks of it as a "timely" onslaught upon the "oratorio nuisance which afflicts Canada just as it does England." This is enough as to the tenor of the article and, we may add, as to its connection with a familiar propaganda. Our Canadian correspondent, we regret to find, sees reason for taking Mr. Vogt and his clique quite seriously, although he very correctly describes as "arrant nonsense" the following remarks which, presumably, are from Mr. Vogt's pen: "It is a notable fact that conservative old London is gradually throwing off the shackles of antediluvianism and is about to seek her musical salvation in German opera during the summer months, when the artists can be spared from the permanent organisations of Germany." So far from this statement being a "notable fact," it is simply not a fact at all. If by antediluvianism is meant devotion to the great classical masters, and to oratorio as a manifestation of their genius, we are nearly all antediluvians, but, instead of throwing off our shackles, we are proud to wear them and, indeed, think them rather becoming. The remark that we are seeking our musical salvation in German opera is too funny. Does not Mr. Vogt know that German opera is about to be played on a few off-nights of the Franco-Italian season simply as an experiment which Sir Augustus Harris desires to make? Mr. Vogt's ignorance of the state of music in England is astounding.

OUR Canadian correspondent puts several queries to us touching the above subject. These we will take in order. Query I.: "To what extent is oratorio performed in England?" Answer: Oratorio enters far more completely and extensively into the musical life of the English people than any other form of the art. Together with the cantata, sacred or secular, it constitutes the staple of every festival programme. Moreover, there is not the slightest sign of change in the direction indicated by Mr. Vogt. If he wishes to be assured of this, or, at any rate, to ascertain the real facts, there are musical directories published in London which give lists of choral societies and works performed. In their pages he can see for himself how wide of the truth are the thoughts fathered by his desires. Query II.: "Are English Musical Festivals becoming more general or dying out?" Answer: They are multiplying and, of late years, have wonderfully increased. Twenty-five years ago the only Festivals in England were those triennially celebrated at Birmingham, Norwich, Gloucester, Worcester, and Hereford. Since that date they have been established in Leeds, Chester, Wolverhampton (this has now died out), Hanley, Bristol, Lincoln, and Peterborough (one day). In the autumn of the present year Cardiff will be added to the list, and measures are on foot for the holding of Festivals both at Portsmouth and in the three counties of the extreme West. At all, oratorio

constitutes the musical *raison d'être*. Mr. Vogt may rest assured that there is no thought of German opera as an ark of salvation. Query III.: "To what extent is orchestral music cultivated in England and where do local orchestras exist?" Answer: This country is just now passing through a remarkable period in its musical history. Our weak point has hitherto been neglect of orchestral music, but we are redeeming the time with a vengeance. London is ringed round with orchestras, largely made up of amateurs, which either devote themselves to the practice of orchestral compositions pure and simple or to the accompaniment of choral works. As in the metropolis, so in the provinces. All the great towns are more or less well equipped with local performers, and the movement is fast spreading to cities of the second and third rank. For example, Gloucester, a place of 50,000 inhabitants, supplied an orchestra of forty to a special Service in the Cathedral on Easter Sunday last. These players were all local, and their appearance for the first time as a body was a striking illustration of the very remarkable transformation we are now witnessing. The whole movement, let us add, is fostered by the love of the people for oratorio and kindred works needing orchestral accompaniment, and by a wide-spread desire to dedicate such compositions to the celebration of religious rites.

ACCORDING to our correspondent, Mr. Vogt and his clamorous clique demand greater liberality in the choice of musical works for the Canadian public. How far they are justified in so doing the reader may estimate for himself from the facts subjoined. The Toronto Philharmonic Society, established in 1872, has produced, during its life of twenty years, thirty-four choral works, twenty-one of which are by deceased masters—Handel, Mozart, Haydn, Beethoven, Spohr, Mendelssohn, Schumann, Rossini, Romberg, Weber, Glinka, Bennett, Gade, Costa, Smart, and Wagner. Do these names, taken as a whole, represent illiberality? Living composers in the list are Randegger, Gounod, Cowen, Bruch, Mackenzie, Dvorák, and Sullivan. Where is the illiberality here? In the instrumental list we find works by Mozart, Haydn, Beethoven, Mendelssohn, Weber, Flotow, Wallace, Ardit, Delibes, and Massenet. Again we vainly look for proof of illiberality. Canadian amateurs may take heart of grace and keep on the old road, assured that they are in step with the old country. They should attach no importance to the warning cries of Mr. Vogt, whose talk about musical liberality is as suspicious as the zeal of a persecuting church for religious liberty when a strong arm restrains it from burning heretics. In this case, apparently, liberality means German opera, which, in Mr. Vogt's mind, means Wagnerian opera, and there you have the bottom of the whole matter.

In another column will be found a short notice of the Concert given a few weeks back at St. George's Hall by the Marlborough College Orchestral Society. In view of the ambitious nature of the works chosen for performance and the fact that the stringed instruments were for the most part played by boy amateurs, it would be unfair to lay great stress on the inevitable shortcomings of their execution. But inasmuch as the Marlborough College orchestra is only about two years old, great credit attaches to Mr. Robert Berndt for the ability and enterprise he has displayed in bringing it up to so creditable a level of efficiency in so short a time. Brass bands and even orchestras have of late years been

started at several of our leading public schools; but, unless we are mistaken, Marlborough is the first school that has essayed the performance of symphonic music by a full orchestra. The value of such an experiment resides in the fact that it is an attempt to initiate public school boys in the mysteries of the highest form of classical music, not merely as hearers, but as performers. Now since no schoolboy is forced to learn an instrument, the number of those who have joined in the movement at Marlborough is, we think, a satisfactory proof of its popularity. The appreciation of good music is notoriously a matter of education, of opportunity, and of familiarity. Some of the most attentive frequenters of our classical concerts are men who, although otherwise cultivated, never realised what music meant until they were grown up. This being so, we have nothing but sympathy for an enterprise which has for its aim the inoculation of the sons of "the classes" with a taste for what is noble and exalted in music at an age when games and the grub shop too often occupy their entire leisure.

THERE is strong internal evidence that the learned and accurate critic of the *Saturday Review* is enjoying a holiday. Let us hope, in the interests of his equanimity, that he has omitted to order the paper in question to be forwarded to him during his absence, otherwise he will be likely to suffer some bad quarters of an hour when he contemplates the vagaries of his *remplacant*. For whoever is responsible for the notice of "New Music," which appeared in the columns of our contemporary a fortnight or so back, displays a naïve ignorance which is truly refreshing in these days of encyclopedic culture. Thus in noticing a collection of songs by Loder, recently put forth by Messrs. Novello, the *Saturday Reviewer* remarks: "Mr. Loder has arranged an album of old English Songs fairly representative." This is a delightful concatenation of blunders. To begin with, Mr. Loder did not "arrange" the songs, for the excellent reason that he has been dead for twenty-six years. He wrote them, however, so that their description as "old English songs" is ludicrously wide of the mark, considering that they were written between 1835 and 1855. Finally, the expression "fairly representative" lets the cat entirely out of the bag, and proves the reviewer to have imagined that the songs were by different composers. In a previous sentence he (or she?) complains of the want of originality shown by a certain modern composer. This charge, at any rate, cannot be levelled against the reviewer. Only a critic of real individuality could have penned the sentence we have quoted above.

THAT excellent French adage, *Aide-toi, et Dieu t'aidera*, strikes us as worthy of the careful consideration of all those who profess an interest in the burning question of musical degrees, diplomas, and initials. It was not from any indifference to the undoubted abuses of the present state of affairs that we abstained so long from expressing our opinions on the subject. They are, unhappily, flagrant and disgraceful. But we have always held that while newspapers may do good service in pillorying fraud, the remedy for the evil lies in the hands of the public and the profession. The former suffer in most cases because of their extraordinary neglect of all precautions and inquiries. As for the honourable members of the latter, in face of the competition of unprincipled and money-grubbing charlatans, one would have thought that they would have been inspired to take concerted action to protect their professional reputation.

from reflected discredit. Lest, however, our silence should be misconstrued, we published an article in our April issue, suggesting the advisability of such a course being taken. The result of this proposal has been absolutely *nil*. We have not received a single letter in support of our suggestion, nor have we observed a single comment upon it in any of our contemporaries. The obvious but unwelcome inference to be drawn from this indifference is that while people are only too glad to air their grievances, they evince a rooted disinclination to take any steps which may safeguard them from the recurrence of the evil under which they groan.

DR. HANS VON BÜLOW's recent exploits at the Philharmonic Concerts in Berlin afford a remarkable instance of the generous latitude which is afforded to eccentricity in the present age, even in so patriarchally governed a country as Germany. Certainly times have changed in the half-century that has elapsed since the stormy termination of Spontini's conductorship at Berlin in 1841. In that age the German musical public were less tolerant: nowadays, as the Editor of the *Allgemeine Musik-Zeitung* puts it, they kiss the foot that tramples on them. A somewhat similar scene was witnessed, not so very long ago, at the *première* of the new piece at the St. James's Theatre. Let us be thankful, then, that the infection has not spread to the musical profession in this country. Mr. Balfour and Mr. John Morley are both Concert-goers, but we trust that neither Mr. Cowen nor Dr. Stanford will ever avail themselves of the presence of these eminent statesmen to indulge in a political harangue in their laudation or the reverse. The priest in politics is not an edifying sight; the musician is quite as much out of his element when he abuses his opportunities in a similar fashion.

It is far from edifying to find such a piece of meaningless balderdash as the following paragraph in a musical contemporary, presided over by good musicians:—"Many inventions have been from time to time patented for improving the violin, most of them short lived, and nearly all useless. A valuable improvement has, however, been brought out lately by Mr. H. D. Herring; it consists of a slight addition to some portion of the instrument, and produces a wonderful effect: giving free vibration and ensuring perfect fifths and equality of each string—in addition to strengthening and mellowing the tone. Players who have tried it state that the highest shifts are as easy to play as the first position, and the harmonies are full and bell-like, and easy to produce. That it does this has been proved on new violins, and on some of the finest old violins—all being decidedly improved."

It is stated that Ibsen's drama "Peer Gynt" has recently been reproduced in Christiania, and that Grieg has "for this occasion" re-arranged his "Peer Gynt Suites," No. 1 and No. 2, for a larger orchestra, and also added some more music—namely, the "Norwegian Bridal Procession" and "Norwegian Folk Dances." The former is orchestrated by Mr. Bohlmann and the latter by Hans Sitt. From this it is not clear that Grieg has done anything at all, since the Suites were only arrangements for concert use of the *entr'actes* and ballet music which he wrote for the play years ago. But if he wanted additional music why not have written some, instead of letting other people score his pianoforte pieces? It is not what we should have expected from so fastidious an artist as Edvard Grieg.

FACTS, RUMOURS, AND REMARKS.

WE take the subjoined choice example of "high falutin'" from an American contemporary: "If it indeed be true that memory is the only Eden out of which we cannot be driven, then to hear Paderewski play is to realise all of that heaven in its fulness. To hear him is a vivid joy. To listen to those marvellous, rippling, silvery cascades that roll in mellow floods from those slender finger-tips is electrifying, joyous, transforming! But afterward? Ah, then it is that all this flood of melody fills your soul as it never did at the moment! It was too mighty, as though all the chords of the soul had responded to their utmost limit and still there were vibrations over and beyond. It was as though this mighty flood of melody, this imprisoned music, had filled all space, and still, out beyond the bearings that are familiar to you, you feel it journeyed where you cannot follow. Those song waves traverse great distances beyond your ken. Past these dull, mortal ears, so imperfectly attuned to melody, those divine strains, rich with all the inspiration of genius, warm with all the colouring of human love and human suffering, floated away, and can no more be gathered up than the nightingale's song, than the sunbeam when it is sped, than the last pale smile that lies on our dearest's lips when they part in greeting for the last time. They are gone for ever!" Happily, our contemporary's eloquence remains.

GRATIFYING proof of our musical progress is afforded by the success of the Stratford Festival, which annually creates great interest in the neighbourhood among the young people and their instructors. Instituted by Mr. J. S. Curwen in 1883, on the model of the Welsh Eisteddfod, it has more than answered reasonable expectations. The number of competitors has increased, not by "leaps and bounds," but surely and steadily, whilst the average of ability each year exhibits an advance on its predecessor. It is the rule to devote two days in the Spring to competitions in about a score of subjects, and the public are invited to witness the examination before such adjudicators as Messrs. Hoyte, Cowley, Randegger, and Walter Macfarren. This year a sum of over £70 was given in prizes, and the contests at the Stratford Town Hall were in some instances keen. A Concert by the prize winners ended the proceedings on March 31, when the guerdons of victory were awarded by Mrs. Curwen. The majority of the prizes consisted of music and musical works, so that the substantial tokens of honours gained furnished in themselves additional means to efficiency in various branches.

DR. HANS VON BÜLOW's eccentric importation of politics into the domain of music seems to have made him a hero with the Bismarckians of Berlin. At the final Philharmonic Concert, writes a representative of the *Standard*: "The hall was fuller than ever, and after the Concert a large number of his admirers accompanied him to his hotel close by, and blocked the street so that carriages could not pass. They shouted 'Hoch Bülow!' again and again, till he appeared at a window and said, 'I thank you, my dear friends. You are as anxious as I that we shall meet again. Be assured that between us the course remains the same.' On his departure the members of the Philharmonic Orchestra awaited him at the station, and the farewell was an extremely hearty one. After he had entered his carriage one of them cried 'Hoch Bülow und Bismarck!' Herr von Bülow made a low bow, and said, 'I am glad that the letter B is so lucky, and I hope that a third B, very

near to my heart, may prove equally fortunate—I mean “Boabdil.” This is Moritz Moszkowski’s new opera, which is to be performed at the Opera House here, for the first time next Saturday.”

WE take the following, with reference to the election of Mr. Barnby as head of the Guildhall School, from the *Daily News*, and, in doing so, support the statements made: “The choice of the Corporation will emphatically be endorsed by the musical world, for Mr. Barnby’s candidature was warmly supported by Sir A. Sullivan, Sir John Stainer, Sir George Grove, Professor Bridge, Dr. Mackenzie, and other leaders of the profession, and, indeed, there can be no possible question that he was the best man for the post. No violent changes in the administration of the school may, of course, be expected, nor, indeed, would they be desirable; but the influence of so eminent, experienced, and liberal-minded a musician will necessarily be employed in the encouragement of those of the pupils who may aspire to a serious study of the art, and thus the Guildhall School, without losing any of its distinctive features, will, it is hoped, take its rightful place among our leading musical institutions. Mr. Barnby will not commence his duties until Michaelmas.”

LOVERS of Schubert in general, and Sir George Grove in particular, will rejoice to learn that the remaining movements of the composer’s Symphony in B minor have been discovered. At least, that is the only inference that can be gathered from the *Observer*, which, in speaking of Mr. Manns’s Benefit Concert, says: “Similar success had attended Miss Fanny Davies’s excellent performance in Schubert’s Symphony,” for there is certainly no pianoforte part in the movements with which we are already familiar. No doubt the performance came as a pleasant surprise to those in the room, but in justice to many musicians who would, of course, have liked to be present on so interesting an occasion, we think it should have been announced beforehand. Mr. Manns should give another benefit Concert at once and repeat the movements.

A COMMITTEE, headed by the Duke of Teck, are getting up a subscription for a testimonial to Mr. Tivadar Nachèz, the violinist. The circular inviting contributions states: “It has been thought for some time past by the numerous friends and admirers of Mons. Tivadar Nachèz that some recognition should be made, not only of his unrivalled talents as a solo violinist, but also of the frequent and generous aid he has given, absolutely unrewarded for many years past, to various churches, hospitals, charitable institutions, &c. (notably St. George’s Chapel, Albemarle Street, and St. James’s, Westmoreland Street). An opportunity now offers itself, at least in part fulfilling this, by the purchase of a Stradivarius violin at an exceptionally low price, a possession in the hands of the gifted artist not only grateful to him in the exercise of his art, but also a valuable property in itself.”

FROM distant New Zealand come signs of a new reforming movement within the Church. At a recent meeting of the Anglican Synod, the following resolution was carried on the motion of Mr. Robert Parker (Wellington): “That, in the opinion of this Synod, it is desirable that candidates for holy orders in this ecclesiastical province should possess some knowledge of the principles of public reading and speaking, and of the art of vocal music, in order that the

minister’s part in Divine service may be more adequately rendered than is now frequently the case.” In this matter the colony shows the way to the mother land. Who has not suffered from the painful elocution of the average clergyman? And who does not desire, if only for the sake of common sense, that those whose vocation is public speaking and reading should at least master the rudiments of their craft?

MINNEAPOLIS has a wonder-child, and a correspondent describes her: “On the evening of March 18 she made her *début* before a large audience at the Lyceum. A mere baby she really is, being only three years and ten months old. A sweet, winsome child in snow white dress reaching to the toddling feet, beautiful curls hanging to the shoulders, she made her little bow, throwing kisses from her pink fingertips to the delighted audience, who enthusiastically greeted her. Her playing is wonderful, her rhythm accurate, and her fingering skilful.” The correspondent has no word of reprobation for the cruelty involved in making a show of this infant. There is no change in human nature. Children were made to “pass through the fire unto Moloch” thousands of years ago.

WHEN Emma Abbott died, says the *American Art Journal*, she left, among other legacies, \$5,000 to the Madison Avenue Baptist Church at Thirty-first Street. This was the church in the choir of which Miss Abbott received her first stated salary as a singer; and she has always manifested a strong interest in the church. Within a few days the legacy of \$5,000 was paid to the trustees of the church. At first they were puzzled to know what to do with the money. They held a special meeting, and, after much deliberation, it was decided to expend the bequest in “repairing and improving” the big pipe organ. A facetious trustee, it is said, suggested that it would be better to repair and improve the choir.

MR. J. CUTHBERT HADDEN, writing in the *Nonconformist Musical Journal*, says: “A minister told of having on one occasion in the Orkneys carried through a whole Sunday service of two hours himself without a single singing. Here again no precursor put in an appearance at the church, and as enquiry among the assembled worshippers revealed the fact that the only man who could sing was “daft,” it was thought best to omit the praise part of the service altogether. The moral of such stories as these would seem to be that ministers should learn to sing.” Why not have tried the daft laddie? He may have been a musical genius.

THIS is a free country, and everybody is at liberty to form and, in a proper manner, to express his own opinions. We have, therefore, no right to censure the musical critic of *The People* for having written the following passage when commenting upon a performance of Gounod’s “Redemption”: “Mr. B. Davies and Mr. Salmond sang well and did all in their power to invest with interest the tedious ‘narratives’ they had to sing. . . . It was not any fault of theirs if they failed to make the dull narratives attractive.” But, when a Museum of Curious Opinions is founded, the judgment of this critic upon “The Redemption” narrative will be entitled to an honoured place.

The time-honoured custom of giving Handel’s “Messiah” without charge to the poor of Liverpool on Good Friday was carried out this year as usual in St. George’s Hall under mayoral auspices, and a

crowd of some thousands of the less fortunate among the brethren formed an appreciative audience. The performance was a good one, Mr. Hudson being at the organ and Mr. H. A. Branscombe at the Conductor's desk. The cards of admission had been, judging by the appearance of those present, wisely distributed by the local clergy of all denominations.

SIR ARTHUR SULLIVAN'S dangerous illness has evoked such widespread sympathy that the recent news of his progress towards recovery was naturally received with the greatest satisfaction. Upon enquiry at the moment of going to press, we regret to learn that the latest bulletin is less favourable, and states that "Sir Arthur Sullivan is suffering from a recurrence of the unfavourable local symptoms, with much pain and feverishness, but he has passed a quiet night and his strength is well maintained." It is interesting to note that thirty years have just elapsed since Sir Arthur made his first bow to a British audience, on the production of his "Tempest" music at the Crystal Palace in April, 1862.

THE *Musical Times* of Queensland states that Mr. George Musgrove has made an arrangement with the manager of Covent Garden Theatre "whereby Sir Augustus will send, after his next London spring season, a grand opera company of high-class artists, the magnificent costumes, properties, and musical library, musical director, stage manager, costumières, armourer, perruquier, and, in fact, the heads of all departments." Presumably the Australasian colonies are the places to be visited, and our contemporary adds, "we may, if we wait patiently, be favoured," &c. Yes, we fancy patience is required.

ADELINA PATTI has appeared in "La Traviata" at New York, and, according to one journal, "cut" a good deal of *Violetta's* music. "No singer has ever before dared to take such liberties, and in any European opera house the audience would be prompt to note the innovation. Here not one critic noticed it, and very few auditors knew the difference." The same paper informs us that the "Flying Dutchman" drew the smallest house of the season, although Albani, Lassalle, and E. de Reszke played in it.

THE Queensland *Musical Times*, after quoting from an English contemporary that "although there is plenty of work to do in connection with the post, there were nearly three hundred applicants for the appointment," pertinently remarks: "This reads funnily. We were not aware that musicians were afraid of work. Why should 'plenty of work' be expected to reduce the number of applicants?"

THE following, specially addressed to euphonium players, appeared in a contemporary the other day: "WANTED, a steady MAN, to look after a horse, &c. Apply, —, Bandmaster —." This announcement is on all fours with the familiar advertisement of economical country rectors who announce their desire to engage a groom or gardener, with a preference for one able to play the organ.

DR. O. A. MANSFIELD has begun a series of interesting articles on "Hymn-Tune Cadences" in the *Nonconformist Musical Journal*. We suggest that their usefulness would be greater were the examples printed in music type as a rule and not by exception. Few readers will take the trouble to hunt up a crowd of references.

OWING to want of time in which to complete his Oratorio "Bethlehem," Dr. Mackenzie has withdrawn it from the programme of the forthcoming Gloucester Festival. It is probable that "The Redemption" will be substituted.

IN the April number of our young contemporary *The Victorian Magazine*, Mr. W. L. Barrett, the flautist, discourses learnedly, but pleasantly withal, on the instrument of which he is so great a master. The reproduction of a curious old wood engraving representing a quartet party is a prominent feature of the article.

MR. WALTER DAMROSCH has just given, in New York, a stage representation of "Acis and Galatea." The fact calls to mind Macready's wonderful production of the same work many years ago, and, later, the revival at the Princess's Theatre under J. L. Hatton.

MR. LLOYD appeared at the Boston Festival on the 13th, 15th, and 17th ult., singing in "The Messiah," Bach's "Passion," and the "Creation." He is said to have scored a great success, and we can easily believe it.

AMONG intending pianoforte reciters this season are several artists not yet known to English fame. These comprise Mr. Willibald Richter and Miss Muriel Elliot. The genial Florentine pianist, Buonamici, is also expected.

WALES is ever faithful to her musical children. Mr. Ben Davies has been engaged for the Cardiff Festival in September next, and will sing in Dvorák's "Stabat Mater," Dr. J. Parry's "Saul of Tarsus," and Berlioz's "Faust."

AMONG "dead-head" curiosities is a letter recently addressed to the manager of the Carl Rosa Company. Said the writer: "I love opera, and my highest bliss would be a pass for two." Men of modest desires have not yet become extinct.

MADAME ALBANI sailed for England on the 20th ult. She appeared at Toronto on the 12th ult., and was four times encoired in the course of a single Concert.

ROYAL CHORAL SOCIETY.

HANDEL was the attraction, of course, on Good Friday at the Royal Albert Hall, where "The Messiah" was given to a very large assemblage. This Oratorio, long accepted as the grandest of its school, naturally gains, like its companions, by any superiority of conditions under which it may be performed. Certainly no work better accords with Good Friday, and from beginning to end it could not obtain a more sympathetic interpretation than from the Royal Choral Society, under the direction of Mr. Barnby. On this occasion the solo parts were entrusted to Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond, who in all respects justified their appointment. The choruses were sung with such massiveness, vigour, and regard for expression that finer renderings of "For unto us," "Lift up your heads," and the "Hallelujah" it would be vain to hope for. Though every point in the work was familiar, the result was the reverse of the oft-quoted axiom. Such a performance carries its own recommendation, the effect of which is not transient.

PHILHARMONIC SOCIETY.

It is not unusual for what is done at the Crystal Palace Saturday Concerts to be repeated shortly afterwards by the Philharmonic Society, and *vice versa*. An instance of this recently occurred in the case of the Overture in G composed by Cherubini for the Philharmonic in 1815. The Overture, it appears, remained unpublished till a little while ago, when a German firm issued the full score, which Mr. Manns obtained, and, with his usual enterprise, caused the work to be performed. His action, as a matter of course, directed the attention of the Philharmonic Committee to the fact that the autograph score remained in their possession, and that the Overture had not been given by them for forty years. There was a special reason why they should follow up the Crystal Palace performance with one of their own. The German score appeared to have been compiled from a set of separate parts, and, on comparison with the autograph, was found by no means accordant therewith, the changes being numerous, and, some of them, important. Hence the revival of the Overture at the third Philharmonic Concert on the 7th ult. was an exhibition of the pure, undiluted Cherubini, desirable under any circumstances, somewhat imperative under those actually existing. The Overture, however, is not one of Cherubini's finest achievements. So great a master could produce nothing destitute of high merit, but he was always least convincing when engaged upon abstract music. His Philharmonic Overture has no "programme," and there is reason to believe that the composer worked best when inspired by a dramatic story, as witness his magnificent operatic preludes. Mr. Cowen directed a fine performance of the Overture, which is certainly good enough to deserve a rehearing before another term of forty years has passed.

The Concerto at this Concert was that of Max Bruch for violin and orchestra—the German master's third and latest work of the kind. Upon this we need not dwell. It has been repeatedly heard in this country and almost as often noticed critically. There only remains to say that, while being a brilliant *virtuoso* piece, the Concerto in D minor will never make amateurs forget the greater beauties of its earliest predecessor, upon which, we fancy, the fame of Bruch in this branch of his art will chiefly rest. The soloist was Joseph Joachim, who scarcely appeared at his best. Schumann's Symphony in C came after the Concerto, and was finely rendered, seemingly to the entire satisfaction of a critical audience, who also appreciated, it may be hoped, the abounding evidence of masterful strength given in every movement. As an orchestral writer Schumann was not the most completely equipped of his order, but though the manner be sometimes open to improvement, the matter is always excellent and the spirit that of an inspired man.

Mr. Cowen's beautiful little Suite, "The Language of Flowers," opened the second part, and charmed as much as ever by its dainty grace and perfect finish. Last of all came Weber's Overture to "Preciosa"—an effective ending to an admirable Concert. The vocalist was Madame Nordica, who, in her best manner, sang a scena from "Tristan," and, by way of contrast, the Polacca from "Mignon."

CRYSTAL PALACE CONCERTS.

At the Concert held on March 26 Miss Ethel Sharpe, an ex-scholar of the Royal College of Music and the winner of the valuable medal given by the Musicians' Company, made her *début* at these Concerts. For her principal effort she chose Schumann's Concertstück in G (Op. 92), her rendering of which was free from affectation and eminently legitimate. Miss Sharpe showed more promise, however, in Chopin's Study in C sharp minor and the great Polonaise in A flat, though somewhat over-weighted in the latter piece. Excellent performances were given of Beethoven's Fourth Symphony, Sullivan's picturesque "Macbeth" Overture, and a selection from Berlioz's "Faust," consisting of the Hungarian March, the Ballet of Sylphs, and the Dance of Will o' the Wispis. Madame Swiatlowsky, the Russian contralto, contributed the Aria of *Fides* from "Le

Prophète," "O mon fils," with considerable success. It her art were on a par with her natural resources, she would take high rank amongst the singers of the day. Madame Swiatlowsky was also heard to advantage in songs by Reichel and Schäffer. A somewhat sparse audience was played out by the strains of the Overture to "William Tell."

In spite of the rival attractions held out at the Popular Concert of the 2nd ult., when Brahms's new Trio was given for the first time in England, a large audience assembled at Sydenham on the occasion of the performance of "The Redemption." The solos were sung by Miss Macintyre, Miss Annie Swinfen, Miss Sarah Berry, Mr. Ben Davies, and Mr. Norman Salmond, and a very creditable *ensemble* was attained in the choruses by the Crystal Palace Choir.

On the 9th ult. Mr. Manns opened the afternoon's entertainment with Mr. Arthur Herve's Dramatic Overture in G, a work which was originally produced at one of Señor Albeniz's Orchestral Concerts in December, 1890, and has since been performed with success at Homburg and Frankfurt. The Overture was finely played and heartily applauded, the composer being summoned to the platform to bow his acknowledgments. Mr. Frederic Lamond was heard in Tchaikowsky's Pianoforte Concerto in B flat minor (No. 1), the solo part of which he rendered with abundance of masculine vigour and sound intelligence. The work, however, is a striking example of the inability of the Russian musical temperament to adapt itself to the classical forms. It contains some excellent tunes, but the working out is intensely patchy and tedious. Nothing could be more inartistic than the way in which the enormously long cadenza in the first movement is introduced. It is not led up to, it is simply lugged in anyhow. Mr. Lamond was also heard in transcriptions from Schubert and Strauss by Liszt and Tausig. Two vocalists took part in the Concert—Signorina Gambogi, who contributed airs by Verdi and Jomelli with considerable neatness and fluency of execution; and Signor Sparapani, whose tremulous delivery of "Dio Possente" met with but scant approval. The orchestra was admirable in Haydn's delightful Symphony in D (No. 7 of the Salomon set) and in Svendsen's brilliant *tour de force*, "The Carnival at Paris."

The last Concert of the Saturday series fell on the 16th ult., when the most notable feature of the afternoon was a fine performance of Beethoven's Pastoral Symphony. M. Duloup, who revived Max Bruch's First Violin Concerto, plays in excellent style, but with a thin and wiry tone. He was more successful in Saint-Saëns's familiar Introduction and Rondo Capriccioso in A. The orchestra gave a good performance of Mr. Wingham's Concert-Overture in F (No. 4), but their rendering of Wagner's "Walkürenritt," though vigorous, was rough. The vocalists were Madame Bella Monti, who possesses a powerful soprano of a decidedly hard quality; and Mr. William Ludwig, who gave a highly effective rendering of *Wolfram's* Romance from "Tannhäuser."

Mr. Manns's annual Benefit Concert took place on the afternoon of the 23rd ult., in the presence of an overflowing audience, which served once more to demonstrate the popularity of the esteemed Conductor, who has, perhaps, done more than any other musician to advance the cause of music of the highest class in this country. The co-operation of several well-known artists, including Madame Nordica, Miss Fanny Davies, and Mr. Andrew Black, lent interest and attractiveness to the entertainment, but the most notable feature of an exceedingly enjoyable Concert was the brilliant *début* of Dr. Joachim's pupil, Fräulein Gabriele Wietrowetz, who carried the audience by storm by her splendid performance of Mendelssohn's Violin Concerto. She combines delicacy and fervour of expression to a remarkable extent, her phrasing is scholarly, her technique remarkably fine, and her tone powerful. Miss Fanny Davies gave an exceedingly refined rendering of the pianoforte solo from Beethoven's Choral Fantasia, besides contributing minor pieces. Mr. Andrew Black was highly successful in the air from "The Flying Dutchman," "The term's expired," which he declaimed with great vigour, and Madame Mely and Mr. Braxton Smith also sang solos. The orchestra rendered an admirable account of themselves in Mr. Hamish MacCunn's

brilliant and delightful Concert-Overture "The Dowie Dens o' Yarrow" and in Schubert's "Unfinished" Symphony. Mr. Manns, who conducted with all his wonted animation, was heartily cheered both at the beginning and the end of the Concert.

MONDAY AND SATURDAY POPULAR CONCERTS.

If all is well that ends well Mr. Arthur Chappell may be congratulated on the conclusion of his thirty-fourth season, for the production of Brahms's new works for clarinet and other instruments aroused a surprising amount of interest in musical circles, professional and amateur, and the large audiences at the closing performances afforded some compensation for the dull time immediately preceding. Taking up the record where it was suspended last month, we have first to speak of the Concert of Saturday, March 26, of which there is little to say in the way of criticism. Herzogenberg's Quartet in G was repeated, Brahms's concise Pianoforte Trio in C minor (Op. 101) and Bach's Concerto in D minor for two violins, superbly played by Madame Néruda and Herr Joachim, were the other concerted pieces, and Sir Charles Hallé played Beethoven's Sonata in D (Op. 10, No. 3). The vocalist was Miss Louise Dale, a young soprano with a small but sweet voice and an artistic method.

On the following Monday there was a large attendance of connoisseurs anxious to make acquaintance with Brahms's Clarinet Quintet in B minor (Op. 115). Those who came to criticise remained to admire, for beyond all question the work, which occupied a portion of the composer's holiday period last autumn, must be numbered not only among his own finest efforts, but among the masterpieces of chamber music by the great composers. In the first movement the style is somewhat veiled, but the succeeding *Adagio* in the tonic major is a gem of the purest water, the beauty of the themes and the writing for the clarinet, alone or in combination with one or more of the other instruments, being masterly in the extreme, and at the same time wonderfully fresh and spontaneous. Almost equally effective is the *Andantino* in D with an alternative *Presto*, which does duty for a *Scherzo*, though its prevailing tint is sombre, like the rest of the work. Brahms is an adept in the art of writing variations, and he has done nothing better than the set which forms the *Finale* of this work. In the *Coda* we have a distinct reminiscence of the opening movement, giving additional consistency to the whole, which, however, it certainly did not need. Each of the movements comes to a quiet close, and in each the method of expression is chastened and subdued, though more suggestive of soft melancholy than tragedy. The clarinet is frequently treated as an orchestral rather than as a solo instrument, and Brahms displays consummate knowledge of its capabilities. Mr. Mühlfeld, of Meiningen, who had been engaged at the composer's special desire because he had created the part and knew its requirements, speedily proved himself an executant of the highest calibre. His tone in the lowest register is superb, and his phrasing absolutely unsurpassable for finish and beauty of expression. The Quintet was received with a storm of applause, opinions as to its merits being evidently unanimous. As to the rest of the Concert, it will suffice to say that Miss Zimmermann gave a chaste rendering of Schumann's Sonata in G minor (Op. 22), Herr Joachim played Spohr's favourite Barcarolle and *Scherzo*, and the Concert ended with Mozart's Trio in B flat (No. 5). Miss Gherlsen was the vocalist.

On Saturday, the 2nd ult., Brahms's Clarinet Quintet was repeated, and his new Trio in A minor (Op. 114), for pianoforte, clarinet, and violoncello performed for the first time. On the whole, this work is less lofty in conception, but its general characteristics are similar and the themes are for the most part melodious and winning. The *Finale*, however, is more bright and vivacious than any movement in the Quintet. Magnificently rendered as it was by Miss Fanny Davies, Mr. Mühlfeld, and Mr. Piatti, the Trio could not fail to make a favourable impression. Some minor pianoforte pieces by Chopin and Mendelssohn were played by Miss Davies, and Mrs. Helen Trust was artistic in songs by Samuel Webbe and Chaminade. Concerning the Concert of the following Monday, it will be enough to say that the new works of Brahms were given for the last time this season and were again enthusiastically received; that

Mr. Joachim gave his wonderful performance of Bach's Chaconne, and that Miss Fanny Davies was again the pianist and Mrs. Helen Trust again the vocalist.

At the last Saturday performance, on the 9th ult., the principal pieces were Mozart's Quintet in D, Beethoven's "Kreutzer" Sonata, and four of Brahms's Hungarian Dances as arranged by Mr. Joachim for pianoforte and violin. Mr. Leonard Borwick, the pianist of the afternoon, contented himself with trifles by Schubert and Mendelssohn, adding as an encore the *Scherzo* from the last-named composer's rarely played posthumous Sonata in B flat. Miss Fillinger was the vocalist. The final Concert on Monday, the 11th ult., was, as usual, an "artists' night," each favourite performer receiving an effusive greeting. Mozart's matchless Quintet in G minor commenced the programme and was followed by Max Bruch's Hebrew melody "Kol Nidrei" for violoncello, played, of course, by Mr. Piatti. Madame Néruda and Mr. Joachim joined in Bach's Concerto in D minor for two violins, and, as an encore was insisted upon, added the slow movement from Spohr's Double Concerto in B minor, Sir Charles Hallé, who was not announced to appear, accompanying on the pianoforte. Four other numbers of Brahms's Hungarian Dances were played by Mr. Joachim and Miss Fanny Davies, and the Concert ended with Schumann's Quintet in E flat (Op. 44), with Miss Zimmermann at the pianoforte. Mr. Plunket Greene contributed songs in French, German, and English, being equally artistic in his efforts in each tongue. Although the season was not uniformly so prosperous as usual, for reasons easy to understand, it could not well have come to a more brilliant termination.

PASSION MUSIC AT ST. PAUL'S.

BACH was heard in divers places during Lent, but the attendance at St. Paul's Cathedral on the Tuesday in Holy Week, at the annual performance of the Passion according to "St. Matthew," was not in the least affected thereby. Indeed, with respect to Bach's compositions it seems at the present time that increase of appreciation by the general public is accompanying better acquaintance—not a surprising state of affairs, but none the less noteworthy. Happily the "St. Matthew" and "St. John" Passions are now well known, though with such works revelations of beauties of expression and of religious feeling are continuously being made to those listeners whose minds are attuned to the services of which these compositions were designed to form a part. The melodious tenor air "With Jesus I will watch and pray," restored at the performance of 1891, was again sung, and as before the treble solos were allotted to a small choir of boys in unison. The chief tenor and bass solos were given by Messrs. Kenningham, Fryer, Kempton, and Miles, and Mr. Fred. Walker at the pianoforte accompanied the recitatives. Dr. Martin conducted, and the portable organ (played by Mr. Herbert Hodge) again supplemented the great organ, at which Mr. W. Hodge presided. The performance, it is scarcely necessary to say, was throughout very impressive.

GOOD FRIDAY MUSIC.

THE increasing demand in London for sacred music on Good Friday was satisfactorily met. Both as regards age and popularity the Crystal Palace is entitled to first mention. Here Mr. Manns wisely broke through the routine of detached pieces by offering a brief selection from "Redemption." Presumably it was intended as a test, and, as such, was so successful that the Conductor will be justified next year in developing the scheme. Perhaps the day may come when, instead of a series of scraps, we may hear a complete work under Mr. Manns's direction on Good Friday. The excerpts from Gounod's Trilogie were the quartet and chorus "Beside the Cross remaining"; the beautiful contralto solo "While my watch I am keeping," expressively sung by Miss Marian McKenzie; and the fervently prayerful soprano solo "From Thy love as a Father," given with emotional power by Miss Macintyre. Messrs. Barton McGuckin and Santley assisted in the quartet. This selection was received with great favour. The vocalists named, and Miss Anna Williams, were also heard in oratorio airs and sacred songs.

There was a crowded audience at St. James's Hall in the evening when, according to custom, Rossini's "Stabat Mater" was followed by miscellaneous sacred pieces. In the complete work Miss Antoinette Trebelli, Madame Patey, Mr. Barton McGuckin, and Mr. Santley were the soloists, the youthful soprano singing the "Inflammatus" with such force and spirit as to secure an encore; and the choruses were entrusted to the members of the South London Choral Association, conducted by Mr. L. C. Venables. The latter body subsequently earned warm praise for a smooth rendering of the melodious Evening Hymn from Sullivan's "The Golden Legend."

In two quarters of the East End there were immense audiences for "The Messiah." The undying work constituted the beginning of a three nights' Oratorio Festival at the Great Assembly Hall, Mile End. Miss Annie Marriott, Miss Marian McKenzie, Messrs. Kearton and Manners were the soloists, and an able band and chorus were obedient to the wishes of Mr. G. Day Winter. At the Shoreditch Tabernacle Mr. John Eyre conducted a highly meritorious performance with Miss Anna Williams, Miss Meredith Elliott, Messrs. McKay and Watkin Mills as principals.

We should mention that the other two nights of the Festival at Mile End were occupied by Gounod's "Redemption," given on Easter Eve, with Misses Anna Williams, Minnie Clark, Greta Williams, Messrs. Iver McKay and W. H. Brereton as principals; and "Israel in Egypt" on Easter Monday, with Miss Clara Leighton, Miss Marian McKenzie, and Mr. Iver McKay—Mr. Barnby's example of assigning "The Lord is a Man of War" to the tenors and basses of the chorus being followed.

NORTH LONDON HOSPITAL CONCERT.

LOVERS of music, and especially of oratorio, are much indebted to Mr. James Shaw and those who act with him for the performances given in St. James's Hall this season in aid of the building fund of the North London Hospital for Consumption. A charity Concert is too often a weariness to the flesh, at any rate to amateurs of cultured tastes; but the choralsists from the Northern heights are capable of high class work, and they have a thoroughly able leader in Mr. Shaw. It was an extremely happy idea to revive Handel's beautiful and most undeservedly neglected Oratorio "Samson," and the performance on the 6th ult. reflected the highest credit on all concerned. The chorus, consisting of 350 voices, sang with brightness, good tone, and even refinement, though not accustomed to work together; and although the amateur element was largely present in the orchestra it was a thoroughly efficient force. Madame Nordica was admirable in the principal soprano music, her best efforts being in *Dalilah's* air "With plaintive notes," which is frequently omitted, and "Let the bright Seraphim," which had the advantage of the excellent trumpet obligato of Mr. W. Ellis. Miss Hilda Wilson was, of course, artistic in the contralto airs, particularly in "Return, O God of hosts"; and Mr. Robert Newman was, on the whole, commendable in the dual parts of *Manoah* and *Harafa*. The surprise of the evening, however, was afforded by Mr. Henry Piercy, who threw an amount of artistic energy and feeling into his rendering of the principal part which entitles him to a very high meed of praise. The young tenor vocalist has done nothing better than this. The additional accompaniments, which have been generally approved, were those of Mr. Ebenezer Prout, first used, we believe, at the Leeds Festival in 1880.

PIANOFORTE RECITALS.

THESE performances have not been numerous during the period over which our present record extends, and remarks upon those given need not be lengthy. On the afternoon of March 31 Miss Adelina de Lara gave a Recital at the Princes' Hall, which was largely attended. The young lady did not commence well, Beethoven's Sonata in F minor (Op. 57), familiarly known as the "Appassionata," being beyond her present powers. Her playing was neat and unpretentious, but unquestionably weak, and her method of playing chords as arpeggios became after a time extremely

irritating. Miss de Lara was far more commendable in some of Chopin's quieter pieces, including the Etude in F (Op. 25, No. 3) and the Nocturne in E. In these she displayed a beautifully musical touch and delicate feeling. She also played Brahms's Scherzo (Op. 4), the first part of Schumann's Humoresque, and minor pieces by Paderewski, Mendelssohn, Arthur Somervell, and Jensen in highly finished style.

On the evening of the same day and in the same hall Mr. Willem Coenen gave a Recital, which attracted a large and fashionable audience. This accomplished artist, who is too seldom heard in public, commenced with Mendelssohn's Prelude and Fugue in F minor (Op. 35, No. 6), the next number being, by a curious coincidence, the Sonata of Beethoven which Miss de Lara had played in the afternoon. Mr. Coenen's rendering was far more vigorous, his command of the keyboard being especially noticeable in the impetuous *Finale*. He was heard to still more advantage in two charming and piquant trifles ("What does little birdie say" and "On the Hillside") by Dr. A. C. Mackenzie, four of Grieg's minor pieces, and perhaps best of all in Rubinstein's enormously difficult Etude in C, from Op. 23. An interesting feature of the Recital was the performance of three of Dvorák's characteristic Slavonic Dances, by four of Mr. Coenen's young lady pupils, on two pianofortes. The ensemble was perfect, showing that the pieces must have been very carefully rehearsed. Some pieces by Liszt concluded the Recital.

The Recital given by Mr. Sapellnikoff in St. James's Hall, on the 6th ult., was well attended, and the improvement made by the young artist since he was last with us was again distinctly perceptible. In the opening of Beethoven's Sonata in E minor (Op. 90) he showed some uncertainty, but the lovely *Allegretto* was exquisitely played, without a trace of exaggeration. Again, in Schubert's "Wanderer" Fantasia in C (Op. 15), while the execution in the fiery first and last movements was not unerringly accurate, though extremely powerful, the two middle sections could scarcely have been more eloquently interpreted. Some pieces by Chopin came next, including a rarely heard Prelude and Nocturne and the Ballade in F, the two former being especially well played. Pieces by Schumann, Tchaikowsky, and Brahms may be passed over, but mention is due of Liszt's Rhapsodie Espagnole, in which Mr. Sapellnikoff manifested extraordinary executive powers. In due course the Russian pianist should achieve fame alike as an artist and a virtuoso.

ROYAL ACADEMY OF MUSIC.

THE orchestral Concert given in St. James's Hall on Tuesday afternoon, the 5th ult., was interesting in more than one respect, its most agreeable feature being the high promise displayed by the two students who were represented as composers. To Mr. George Wrigley fell the Charles Lucas Prize last year for a "Kyrie" and "Gloria in excelsis" in E, which were placed first in the present programme. These settings of portions of the Roman Catholic Liturgy are noteworthy alike for the evidence they afford of the composer's widely extended knowledge of various schools of sacred music, and for the ease with which he works in divergent styles. Whether the model be Handel, Brahms, or Gounod, Mr. Wrigley seems to be equally at home, and there is little or no sign of immaturity in his music. If he has not done so already, he should at once set the remaining portions of the Mass so as to form a complete work. Making allowance for the inequalities in the choir—196 sopranos and contraltos being matched against thirty-five tenors and basses—the excerpts were effectively rendered, justice being given to the solo parts by Miss Sylvia Wardell, Miss Mary Stiven, Mr. Philip Brozel, and Mr. Arthur Appleby. The other new composition was an Overture entitled "May Day," by Mr. Roland Revell, a bright, fanciful, and thoroughly modern piece, which, although it was placed at the end of the programme, kept a large number of persons in their places. Of the solo efforts by the pupils the most noteworthy was the rendering of Henselt's Pianoforte Concerto in F minor, by Miss Kate Goodson. This extremely difficult work was interpreted in such a way as to encourage the fairest hopes for the

young lady's future. The best of the vocal performances was that of Miss Minnie Robinson in *Rebecca's* air from "Ivanhoe," and a word of praise should be given to Mr. B. P. Parker for his careful rendering of Raff's Concerto in D minor for violoncello. The Concert was conducted with his usual care and tact by Dr. A. C. Mackenzie.

On March 30 and 31 and the 1st and 2nd ult. performances were given at this Institution by the operatic class directed with so much skill and energy by Mr. Betjemann. Act II. of Mozart's "Nozze," Act II. of Wagner's "Dutchman," Act II. of Flotow's "Martha," and selections from Acts II. and IV. of "Il Trovatore" were each played three times with different casts, so arranged as to allow the same student to appear in different rôles. Among those whose singing and acting showed most promise may be named Misses L. Redfern, E. Mackenzie, L. Burden, M. Roebuck, K. Lewis, V. Robinson, E. Rasey, I. Webb, A. J. Cullum, B. Muat, V. Galbraith, and I. Thorpe-Davies; Messrs. W. E. Philp, Arthur Barlow, C. E. Jones, Leslie Walker, P. Brozel, G. C. Williams, A. Henning, and J. Walters. The difficult *Finale* in Mozart's opera was exceedingly well done, and the women's chorus at the opening of the act from the "Dutchman" has in all probability never been so well sung or acted in this country. Praise, too, is due to the stage "business" generally, which testified alike to the intelligence of those concerned and to the excellence of their training. Mr. Betjemann, who of course conducted, might, in the matter of watchfulness, have given points to Argus. He was warmly congratulated on the efficiency shown by his pupils. The accompaniments were capably played by ten students on stringed instruments, backed by Mr. Gilbert R. Betjemann at the pianoforte.

Several competitions for prizes and scholarships have taken place at the Royal Academy of Music since our last issue, the first being for the Louisa Hopkins Memorial Prize, on March 26. The examiners were Mr. Graham P. Moore, Mesdames E. Clinton Fynes and Alma Haas (in the chair). There were twenty-two candidates and the prize was awarded to Llewella Davies, the examiners highly commending Mabel Lyons and Ada Tunks. The competition for the Sterndale Bennett Scholarship took place on the 7th ult. The examiners were Messrs. E. Prout, H. R. Rose, E. Sauret, T. Wingham, and W. Macfarren (chairman). There were eleven candidates and the scholarship was awarded to Stanislaus Szczepanowski, the examiners highly commending Bernard C. Flanders. The competition for the Sterndale Bennett Prize took place on the same day. The examiners were Messrs. Waddington Cooke, Carlo Albanesi, and Miss Fanny Davies (in the chair). There were thirty-five candidates and the prize was awarded to Lavinia Powell. The examiners highly commended Ada Tunks and commended Mabel Lyons, Lillias Pringle, and Edith Pratt. The competition for the Liszt Scholarship took place on Friday, the 8th ult. There were fourteen candidates, who had passed the Literary Examination held on Tuesday last, and of these the judges decided to recommend Miss Ida C. Betts to the trustees for election to the scholarship. The examiners were Mr. Sapellnikoff, Professor Niecks, and Mr. Ed. Dannreuther (Chairman). The competition for the Parepa Rosa Scholarship was also decided on the same day. The examiners were Messrs. F. King, F. Walker, W. Nicholl, E. Fiori, and M. Garcia (in the chair). There were fifty candidates and the scholarship was awarded to Alice A. Simons. The examiners highly commended Ada M. Loaring and Lilian A. Foote and commended Aileen Burke, M. Willis-Bund, Maud L. Hoppé, Mary J. Ford, and Kate J. Nicholes.

ROYAL COLLEGE OF MUSIC.

The usual terminal Orchestral Concert at this Institution took place at Alexandra House on March 24, under the conductorship of Professor Stanford. The chief piece, which was placed at the end of the programme, was the music to the "Midsummer Night's Dream," given complete with all the vocal parts. The choice of Mendelssohn's music was not altogether happy, for its proper execution requires an extreme delicacy, refinement, and finish which can scarcely be expected from performers still in a state of pupillage. It will easily be conceived that the fairy music hardly had full

justice done to it, and that the performers were more successful in the Wedding March and the vigorous parts of the Overture. The burlesque Funeral March amused the audience, and the rendering of the Notturmo deserves praise. The solo parts were agreeably sung by Misses Mary Richardson, Una Bruckshaw, and Margaret Purvis. Brahms's "Academic" Overture was played with much spirit, and indeed showed the orchestra to much more advantage than Mendelssohn's work. Miss Edith Green, an excellent pianist, played Saint-Saëns's Pianoforte Concerto in G minor with great spirit and brilliancy, though at times a little overpowered by the band. The vocal pieces were contributed by Miss Una Bruckshaw, whose singing of Mendelssohn's "Inferle" was correct, but seemed to lack warmth and impulse; and by Miss Jeanie Rankin, who may be warmly commended for an intelligent rendering of Volkmann's scena "An die Nacht," a fine work with a very effective orchestral introduction.

ROYAL INSTITUTION.

PROFESSOR BRIDGE concluded, on the 9th ult., at the Royal Institution, an exceedingly interesting series of three Lectures, entitled "Dramatic Music from Shakespeare to Dryden." The Professor said that although in 1565 there appeared something like a real musical drama by Richard Edwards, Master of the Children of the Chapel Royal, music could scarcely be said to exist in the play before the time of Shakespeare. If, however, our great poet had not originated the musical play he had, by his many beautiful lyrics and opportunities afforded in his plays for instrumental music, greatly assisted its development. As a rule, the songs were not sung by the actors but by men and boys introduced for the purpose. "It was a lover and his lass," in "As you like it," was sung by two pages, apparently introduced with this object. In the "Merchant of Venice," the song, "Tell me where is fancy bred?" was preceded by the stage direction, "Music, while *Bassanio* comments on the caskets to himself." Malone told us that "The band of eight or ten performers was placed in an upper balcony over what is now called the stage box." In the introduction to Shakespeare's "Tempest," as altered by Dryden and Davenant, and first played at the Duke's Theatre, Lincoln's Inn Fields, in 1670, we were told that "the front of the stage is opened, and the band of twenty-four violins, with the harpsichords and theorbos which accompany the voices, are placed between the pit and the stage." This passage had led to the supposition that this was the first occasion on which the band had taken the position it had since occupied, or rather until it was banished underground. In the early days of the stage companies of boy actors were very general, the choir boys of royal and noble persons were frequently employed in the play, and so great was the desire to obtain good voices that boys were actually pressed into the service and taken by force from other establishments. The Westminster play was a relic of the days of Queen Elizabeth. The musical abilities of these boy actors doubtless encouraged dramatists to increase the number of songs in their plays.

At the second Lecture the Professor treated of the Masque, although, he said, "the masque existed not only side by side with, but long before the plays of Marlowe and Shakespeare." The masque, however, was an entertainment for the rich, its only popular use being as a kind of allegorical introduction to the play. A remarkable instance of its employment in this manner occurred in the earliest English tragedy, entitled "Ferrex and Porrex." The plot, as related in the "Argument of the Tragedie acted on January 18, 1562, before Queen Elizabeth, by the gentlemen of the Inner Temple," was as follows:—"Gorboduc, King of Britain, divides his realm during his lifetime between his two sons, Ferrex and Porrex. The sons fall to discussion. The younger kills the elder. The mother, in revenge, kills the younger. The people rise in rebellion and kill both father and mother. The nobles assemble and destroy the rebels. Afterwards they fall to civil war, in which many are slain and the land miserably wasted." Each of the five acts of this work was preceded by a dumb show allegorical of what was to follow, accompanied by instrumental music, which was remarkable for being the earliest specimen of the use of appropriate instrumental colouring; the instruments

used having evidently been most carefully selected with regard to the appropriateness of their *timbre* to the prevailing sentiment of the dumb show, a fact, the Professor said, which seemed hitherto to have escaped notice. During the reign of Queen Elizabeth "the inventing of masques became a distinct profession," the most celebrated inventors being George Ferrers, Soldingham, and Churchyard, all of whom contributed to the "princely pleasures of Kenilworth." The early Italian masques chiefly consisted of dancing and revelry, accompanied by music of a noisy and inartistic character; but they were raised and refined by English genius until they culminated in Milton's "Comus," the most beautiful of all. Under Ben Jonson the masque acquired dramatic action and lyrical beauty superior to anything of the kind that had appeared in Italy. He also invented the "Anti-masque," a species of comic interlude usually entrusted to professional players and intended as a "foil or false masque," a relic of which would still seem to exist in the harlequinade of the modern pantomime. The first use of the "Anti-masque" was in Jonson's "Hue and Cry after Cupid," performed in 1608. Lord Commissioner Whitelock had left some interesting accounts of a remarkable masque given by the Inns of Court, in February, 1634, to Charles I. and his queen:—

"For the musick, which was particularly committed to my charge, I gave to Mr. Ives and Mr. Lawes £100 a-piece for their rewards; for the four French gentlemen, the Queen's servants, I thought that a handsome and liberal gratifying of them would be made known to the Queen, their mistress, and well taken by her. I therefore invited them one morning to a collation, at St. Dunstan's tavern, in the great room, the oracle of Apollo, where each of them had his plate lay'd for him, covered, and the napkin by it, and when they opened their plates, they found in each of them forty pieces of gould of their master's coyn, for the first dish, and they had cause to be much pleased with this surprisall. The rest of the musitians had rewards answerable to their parts and qualities: and the whole charge of the musick came to about £1,000. . . . The charges of all the rest of the masque, which were borne by the Societies, were accounted to be above £20,000."

There could be little doubt but that Milton was indebted for the plot of "Comus" to a play entitled "The old wives' tale," by George Peele (1595). There was also published in 1608, and re-issued at Oxford in 1634, the very year of Milton's "Comus," a Latin play called "Comus," by a Dutchman, Hendrik van der Putten. The masque received its death blow during the civil wars, although after the Restoration several performances were given, and in the Library of Westminster Abbey was the score of a masque by Dr. Blow, who was organist of the Abbey in 1708.

At the concluding Lecture, the Professor said Shakespeare endowed the play with lovely lyrics, and afforded the musician opportunities not before available; and Ben Jonson and Milton gave the masque beautiful poetry and dramatic action. We were thus brought to the borderland of opera, towards which both the play and masque had been gradually developing. There was, however, one important point to be noticed in this development: poets made the play and the masque, but musicians made the opera. The importance of a good libretto could scarcely be over-estimated, but the greatest poet could do nothing for the opera if he were allied with a musical charlatan. Shakespeare's plays and Milton's "Comus" could exist and give pleasure without the incidental music, but the majority of the libretti of our early English opera was only tolerated for the music. It was the enormous strides made by music in this country in the sixteenth and seventeenth centuries which made an English opera possible. The first step towards the revival of the play, after their suppression in 1647, was a drama, entitled "Cupid and Death," by Shirley, set to music by Locke, and performed before the Portuguese Ambassador in 1653. A nearer approach to the opera was made in 1656 by Sir William Davenant, in an "Entertainment in Declamation and Music after the Manner of the Ancients," and styled in the stage directions "an opera." It seemed to have been a curious medley of music and declamation, with scenery, but no real acting. It was, however, one of the first plays in which women took part, the lady being Mrs. Coleman, alluded to in Mr. Pepys' Diary, under date of October 31, 1665. After the Restoration, music seemed to have been

largely introduced into plays. Downes, the dramatic historian of this period, spoke highly of a tragedy by Shadwell, entitled "Psyche," set to music by Locke, and produced in 1673. Pelham Humphrey and Banister also helped forward the progress of dramatic music; but the first real opera—i.e., in which there were no spoken words, was Henry Purcell's "Dido and Æneas," both the music and form of which were considerably in advance of the works of his contemporaries. After briefly commenting on other dramatic writings and operas by this composer, Professor Bridge concluded by saying that it had been well said that "Henry Purcell is as much the pride of Englishmen in music, as Shakespeare in productions for the stage, Milton in lyric poetry, or Newton in philosophy."

During the Lectures a most interesting series of performances were given by Professor Bridge, Miss Monk, Messrs. A. Collard and Dan Price, and choristers of Westminster Abbey.

TRINITY COLLEGE.

AT the Orchestral Concert given at Princes' Hall, on the 6th ult., two new works by students were played for the first time—viz., an ambitious but somewhat heavy and uninteresting Scherzo for orchestra by A. Mistowski, and a Caprice, for pianoforte and orchestra, by A. W. Ketelbey. The latter young gentleman is evidently old-fashioned enough to take Mendelssohn for a model, and to believe in the value of an extended, formal melody, such as he has been so fortunate as to invent for his charming second subject. His music is clear, graceful, and continuous; it displays an agreeable fancy, lightness of touch, and considerable knowledge of effect. Miss Marion Clapton played Liszt's Hungarian Fantasia, but was not altogether equal to the great difficulties which it presents. Miss Edith M. Idle gave a careful performance of two movements from Henselt's Pianoforte Concerto and Mr. C. S. Fenigstein was heard once more in the *Andante* and *Finale* from Mendelssohn's Violin Concerto. Miss Maggie Pritchard may be commended for a tuneful rendering of "With verdure clad." The orchestra played some trifles by Bizet and the first and last movements from Grieg's now rather hackneyed "Peer Gynt" Suite. Considerable improvement was noticeable in the strings, especially as regards quality of tone and intonation, but the "wind" was less satisfactory.

THE WAGNER SOCIETY.

MR. W. ASHTON ELLIS gave, on March 30, before the Wagner Society, his concluding Lecture on Wagner's "Art-Work of the future." The Art-Work was written in six weeks in the autumn of 1849, an almost incredibly short space of time when the amount of deep thought it contained was considered. The difficulty of interpreting these works arose from their compressed meaning and employment of words in a wider sense than their common acceptation. Thus, the word "folk" was used to signify the racial characteristics of a people which were frequently traced back as in his great dramas, to early folk-lore. After referring to the significations of several other words used by Wagner, Mr. Ellis briefly sketched the contents of the principal sections of the "Art-Work"—viz., 1. Art of Dance—i.e., the pantomimic portion of the drama; gesture based on rhythm; 2. Tone, compared by Wagner in a magnificent metaphor to an unfathomable ocean which bound together the lands of Dance and Poetry; 3. Poetry, necessary to give music definite expression; 4. Architecture, employed in the auditorium and stage; 5. Sculpture, vivified in the actions of the actor; 6. Painting, utilised in the scenery. In conclusion, the lecturer said that Wagner's "Art-Work of the future" was not, as had been advanced, a glorification of his own musico-dramatic system, but a great look forward to the time when art should become a part of our daily life.

DVORÁK'S "REQUIEM" IN BRIGHTON.

THE production here of Dvorák's great work, on March 31, naturally excited the interest of music-lovers in an exceptional degree. Great credit is undoubtedly due to the Brighton and Hove Choral and Orchestral Society

and its energetic Conductor, Dr. F. J. Sawyer, or presenting a work of such importance so soon after its production. The performance was so good that the difficulties of the work were brought far less into prominence than was the case at its production in Birmingham, a proof that, given the necessary perseverance, they are to be successfully overcome by choral societies of smaller calibre than our festival choirs. The pathos of the work made a deep impression, and its striking originality, shown in the treatment of the orchestra especially, was recognised with as much surprise as pleasure. Dvorák's "Requiem," unless we are very much mistaken, is a work which will take permanent hold on the affection of English amateurs. The solos were entrusted to Miss Pattie Hughes, Miss Jeanie Rankin, Mr. James Gawthrop, and Mr. Albert Reakes, to whose assistance the success of the performance was largely due. Orchestra and chorus alike gave frequent evidence of their fitness for the task they had so bravely undertaken, and of their Conductor's skill. Dr. Sawyer should feel proud of his little army.

The "Requiem" was preceded by the first two movements of Beethoven's "Eroica" Symphony. It had been intended to give the whole work, but second thoughts suggested the dismemberment, on account of the length of the programme. Dr. Sawyer secured an excellent rendering of the immortal strains, the sublime Funeral March, as usual, making a stupendous effect on sympathetic hearers. It says much for Dvorák's "Requiem" that, coming after such music, its unfamiliar beauties were yet able to exert their spell. The ordeal of such a contrast is to be successfully passed by genius alone.

THE VIENNA EXHIBITION.

IN view of the opening, on the 7th inst., of the Vienna Musical and Dramatic Exhibition, the following communication to the Viennese press by an expert member of the musical section of the committee, Dr. Emil Vogel, will doubtless be read with interest. Dr. Vogel says: "It is proposed to present a complete and comprehensive picture of the entire development of musical art, from the remotest antiquity to the present day. This peregrination, as it were, through the various phases of music-culture, during the space of some two thousand years, has been divided into nine stages, represented by characteristic groups. The first of these comprises the music of the pre-Christian era (Egyptian, Persian, Arabian, Hebrew, Greek, and Roman), so far as the existing evidence, pictorial or literary, will permit. The second illustrates the early manifestations and further development of music in the Middle Ages, up to about the year 1200. Passing over a few centuries, we are introduced in the third group to the period of polyphony (1400 to circa 1560), the period of the predominance throughout Europe of the increasingly complicated system of counterpoint initiated by the Netherlandish masters. The fourth group is devoted exclusively to Protestant church music (beginning with Luther's reform), special regard being had to the different schools of organists (*Tablatures*) of South and North Germany. To the secular music of the seventeenth century the fifth group is assigned, while the sixth is devoted to that of the eighteenth and nineteenth centuries. In the former, the most remarkable feature is the origin and cultivation of the dramatic forms—viz., the oratorio and the opera, with their precursors—monodic song (accompanied by instruments) and madrigal. To the further cultivation of the dramatic forms, shown in the sixth group, there is added the higher development of instrumental music (sonata, symphony, chamber music). The two succeeding divisions are concerned with the historical representation of the Volkslied and military music respectively; while the final one is dedicated to the most eminent modern artists. Most valuable contributions have been sent for the special illustration of every one of these nine principal groups and their sub-divisions. The famous Academy of St. Cecilia, of Rome, will place at the disposal of the Exhibition a collection of some 480 valuable manuscripts. Count Nigra contributes thirty-two water colour costume studies, illustrative of the history of the

Italian stage at the end of last century. A unique collection of operatic librettos, in many languages, comprising no less than five thousand numbers, has been sent by Dr. Carotti, of Turin, and an album, containing many documents relating to the musical and theatrical history of the town, has come to hand from the municipal authorities of Florence. A famous Indian mandoline is expected from Catania, and valuable documents, antique musical instruments, &c., are being sent from Turin, Verona, and other Italian towns."

The loan contributions from this country will compare not unfavourably with much that is to be sent on the Continent. Her Majesty the Queen lends from the manuscript treasures of Buckingham Palace, and Mr. Matthew, Mr. Taphouse, Mr. Cummings, and other well-known collectors liberally assist. Mr. Donaldson sends no less than twenty-five of his rare instruments. Lord Powerscourt's harpsichord will hardly be matched elsewhere for artistic grace and decoration; and there is also Lord Tollemache's "Queen Elizabeth's" lute. Among the oil paintings, Professor Case's portrait of Sir W. Stendale Bennett and Mr. Henry Irving's of Ellen Terry as *Lady Macbeth*, painted by Sargent, are only two that are noteworthy among many. But much more might have been done had the subscription upon which the present British Loan Section rests been earlier thought of. Until a recent date it was expected that sufficient guarantee would have been offered by the Vienna Commission; as it is, the £2,000 required is not yet all raised, and further contributions paid to the account of this section at Coutts's will be very welcome. Owing to this want of money, the choral and dramatic performances intended to show what we can achieve in England have had to be dropped, whether to be resuscitated is extremely doubtful. Unfortunately, there are no Royal or State subsidies here, such as have helped other European countries to secure complete representation; but as far as the Loan Collection is concerned, as already said, there is no want of exhibits, and those of the highest possible interest.

OBITUARY.

THE PRINCE DE CHIMAY, Belgian Minister of Foreign Affairs, whose death occurred on March 29, at Brussels, was an excellent musician, he having been a pupil at one time of Mr. George A. Osborne and of Vieuxtemps, who dedicated one of his Concertos to him. Himself an accomplished violinist, he was the possessor of one of the finest and most valuable collections of stringed instruments known, some superb specimens of which formed part of the Inventions and Music Exhibition held in London some years since.

We have also to record the following deaths, viz. :—

On March 30, at Geneva, ANTON WALLERSTEIN, violin virtuoso and celebrated composer of dance music, aged seventy-nine.

On the 1st ult., at Bayswater, Signor GIUSEPPE CARAVOGLIA, the well-known basso.

On the 1st ult., at Vienna, SEBASTIAN STELZER, popular operatic singer, aged forty-three.

On the 5th ult., at Meissen, GOTTFRIED HARTMANN, for fifty years musical director at Waldenburg (Saxony) and afterwards at Meissen, aged seventy-seven.

On the 6th ult., at Amiens, Madame YVERT, *née* DE TAISY, under which latter name she was an admired singer at the Paris Opéra some twenty-five years ago.

On the 10th ult., at Christiania, CARL WARMUTH, founder of the well-known music publishing firm in that capital and publisher of the *Nordisk Musik Tidende*.

On the 7th ult., at Leipzig, Dr. W. A. LAMPADIUS, able writer on musical subjects, author of a Mendelssohn Biography, aged eighty.

On the 12th ult., at Cassel, while undergoing a dental operation, Frau BRANDT-GOERTZ, highly gifted operatic singer, lately a member of the Royal Opera, Hanover, aged thirty-three.

The death is announced, on the 23rd ult., at Paris, of EDOUARD LALO, one of the most distinguished and conscientious of modern French composers, who made his chief mark somewhat late in his career with his opera "Le Roi d'Ys," brought out in 1888 at the Paris Opéra Comique.

He is also the composer of several important symphonic and other instrumental works (notably the *Symphonie Espagnole* for violin and orchestra), some of which have been produced in this country, at the Crystal Palace and elsewhere. M. Lalo was in his seventieth year, having been born at Lille, on January 27, 1823.

With much regret we announce the death, in his seventy-fourth year, of the Rev. HENRY ALLON, D.D., of Union Chapel, Islington, which took place on the 16th ult. His services in the cause of Church music are well known. He will long be remembered as the compiler of the "Congregational Psalmist," an admirable collection of hymns, anthems, and chants selected with great catholicity of taste, and which he edited in conjunction with Dr. Gauntlett and Dr. W. H. Monk. He was the author of some admirable lectures, one on "Church Song" and another on the "Psalmody of the Reformation" being historically of considerable value.

The Rev. THOMAS L. WHEELER, well known to music lovers for his valuable services during many years as Hon. Secretary of the Worcester Musical Festivals, died on the 8th ult., at the advanced age of eighty-six.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WITH the last of Mr. Stockley's Orchestral Concerts, given in the Town Hall, March 31, the curtain was rung down upon our musical season. The chief features of the Concert were Cowen's "Scandinavian" Symphony, Grieg's Overture "In Autumn," and Mackenzie's "Benedictus"; all, the last especially, being well performed. Mr. Willy Hess gave a fine rendering of Max Bruch's Violin Concerto in G minor, and vocal pieces were sung by Miss Charlotte Walker (her *début* here), Miss Annie Holmes, and Mr. Ben Davies.

Minor Concerts have been numerous, the most prominent being that of the Midland Musical Society on the evening of Good Friday, when Gounod's "Redemption" was performed in the Town Hall to an overflowing audience. The work is now so thoroughly identified here with this Society and so popular with the masses that success was a foregone conclusion. The choir made its greatest effect with the superb chorus "Unfold, ye portals everlasting," and the orchestra, by its effective rendering of the passage depicting the consummation of the Tragedy on Mount Calvary. The audience, attentive to a degree, were quick to notice the good points of the performance and generous in tokens of appreciation. Miss Lizzie Matthews sustained the soprano solos, Miss Florence Bourne was the contralto, the narrative was given by Mr. J. Hartland (tenor) and Mr. W. Pountney (bass), and Mr. W. Evans gave, very impressively, the utterances of *Christ*. There was an excellent orchestra, with Mr. Perkins as organist, and Mr. H. M. Stevenson, the Conductor, filled his post with discretion and tact.

Stainer's "Crucifixion" was performed in St. George's Church, Edgbaston, on Tuesday evening, the 12th ult., and at the "Old Meeting" Church on Good Friday; and Spohr's "Last Judgment" was given the same evening at St. Augustine's, Edgbaston.

"The Messiah" was performed by the Birmingham Choral Union, in the Town Hall, on the 2nd ult., Mr. Thomas Facer conducting; and on Easter Monday the Choral and Orchestral Association, under Mr. Halford's direction, presented the Oratorio in the same place.

Two Concerts have been given in the Midland Institute by the Madrigal Choir, on March 28 and the 7th ult. Morley's "Now is the month of maying," Horsley's "See the chariot at hand," Eaton Faning's "Moonlight," and other pieces of the madrigalian and modern schools were well sung. A young lady violinist, Miss Christine Hayward, appeared with success, and the performances were directed by Mr. Halford.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE penultimate Concert of the Bristol Musical Association took place on the 9th ult., when several sparkling and familiar choruses and part-songs were admirably sung. Princess Ahmadee, Mr. Alfred Wetten, and Mr. Montague

Worlock contributed songs, and instrumental solos were performed by Mr. Riseley (organ), Mr. A. H. Smith, and Mr. W. C. Ace. The band played overtures and selections.

Mr. John Barrett's choir, one of the most efficient associations of vocalists in Bristol, gave a performance of Barnett's "Paradise and the Peri" at their eleventh annual Concert on the 20th ult., the event taking place at the Victoria Rooms. The solo parts of the work were allotted to Madame Probert-Goodwyn, Miss Rose Howard, Miss Jessie Sweet, Miss Clara Aldersley, Mr. E. T. Morgan, and Mr. J. F. Nash, who acquitted themselves praiseworthy; the choruses were given with remarkable precision, excellence of tone, careful marking of light and shade, and correct phrasing. Mrs. Brockbank Young was the pianist, and Mr. Barrett conducted. Among the miscellaneous pieces in the second part of the programme were Wagner's "The Messengers of Peace," chorus for ladies' voices; the bright Part-song, "Song and Summer," of A. H. Brewer; and a Madrigal, "The Lesson of Love," of Dr. J. H. Nice, which met with hearty appreciation. The performance by Mrs. Young of a Caprice in A flat, by G. F. Vincent, was both skilful and artistic.

During Holy Week Stainer's "Crucifixion" was given in many churches, notably at the Cathedral. Here, also, the first choral celebration of communion took place on Easter Day. At several churches also choral settings of the communion office were used, and in a few cases orchestral instruments were employed. In sundry dissenting churches the services are musically more ornate and efficient.

A county festival performance of Gounod's "Redemption" was given in the Winter Gardens, Cheltenham, on the 5th ult. The choir of 350 included members of the Cheltenham Festival Society, and contingents from the Gloucester Choral Society, the Cirencester Choral Society, and the Tewkesbury Philharmonic Society respectively. There was an orchestra of 100 executants, under the leadership of Mr. E. G. Woodward. The principal vocalists were Mrs. Hutchinson, Madame Hope Glenn, Mr. E. Houghton, Mr. H. Sunman, and Mr. W. H. Brereton. Miss Susan Harry and Mr. Attree assisted in minor parts. The French master's work was most praiseworthy interpreted. The soloists discharged their duties with general satisfaction, while the choir, under the clear and inspiring direction of Mr. Matthews, sang the many magnificent choral numbers with excellence of tone, precision, freedom, and due attention to every nuance. There was a vast audience from various parts of the county who were deeply impressed by the fine interpretation of the work.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A PROGRAMME of peculiar interest was presented by Mr. Kirkhope's Choir before a good audience in the Music Hall on the 5th ult. It is a difficult matter to keep up freshness of interest in any considerable consecutive number of madrigals, however well sung; but Mr. Kirkhope must be congratulated on the happy choice of various contrasted styles. The Choir responds with such remarkable promptitude to the Conductor's *bâton* that there is just a danger of the mechanical becoming too apparent; but that is little ground for complaint when one remembers with much pleasure how the grand breadth of Gibbons's "Silver Swan," the delicate smoothness of Benet's "Flow, O my tears," and the exquisite fragrance of Walmisley's "Sweetest flowers, ye were too faire," were alike successfully reflected. Jackson's rather meretricious arrangement of Arne's "Where the bee sucks" was highly appreciated, and "The cloud-capt towers" was selected by a discriminating audience for the honour of an encore. Caldicott's humorous glees, "Humpty Dumpty" and "Jack and Jill," were most amusingly rendered. Mr. Kirkhope should feel encouraged to repeat the experiment another season and include some foreign compositions. In painful contrast to the unanimity and perfect intonation of the choir were the performances of the Edinburgh Quartet, which certainly varied the programme.

Another choral society which has distinguished itself by evidences of careful rehearsal and skilful leading is Mr. Moonie's Male Voice Choir, which gave its annual Spring

Concert in the Music Hall on March 28. The novelty this season was "Harald's Bridal Voyage," by Hofmann. The solo part was entrusted to Mr. R. A. Grant, who is leaving Edinburgh to undertake the duties of first bass in Wells Cathedral. The choir was not so well balanced as usual. Gernsheim's "Salamis" was repeated to very general satisfaction, and the rest of the programme consisted of Scandinavian and Scottish melodies, cleverly arranged by the Conductor. Mr. Stronach won an encore for "Love sounds the alarm," and a small orchestra did effective though not always unanimous service.

Mr. Lingard's Ladies' Choir gave a second annual Concert in the Hall of the Literary Institute, when a varied programme was successfully performed.

The annual Philosophical Concert was as well attended as usual, and the long established favourites, Dr. Joachim, Signor Piatti, and Miss Davies, were enthusiastically welcomed. The programme contained Trios by Schubert and Haydn, violin solos (Tartini and Max Bruch), Signor Piatti's own "Sonata Idyllica," and a selection of pianoforte pieces, for which Miss Davies was awarded a well deserved encore. Mrs. Helen Trust, in songs by Giordani, Haydn, and Dr. Arne, made a most favourable impression.

On the same afternoon Professor Niecks (Hon. President) and Dr. Joachim (Hon. Member) inaugurated the fourth session of the Edinburgh Bach Society. The report of the Hon. Secretary and Treasurer (Mr. Franklin Peterson) showed an encouraging increase in membership and general interest. The programmes have included many important works which are only feasible under the auspices of such a society. Professor Niecks made a valuable and suggestive speech, and, after a few words from Dr. Joachim, some members of the Society played the Concerto in C for three pianofortes with string accompaniment. Very fine performances of the "Mount of Olives" and the "Lobgesang" were given in St. Mary's Cathedral on the 6th and 20th ult. Mr. Collinson conducted and there was a full orchestral accompaniment.

At the first Concert of the Edinburgh Quartet works by Grieg, F. Lachner, and Davidoff were played. Miss Guthrie was the vocalist and sang "When first I saw you," by Francis Gibson, and "Ma voisine," by Goring Thomas, in a very pleasant manner.

The last of a course of six illustrated Lectures on "Modern Opera" was delivered by Mr. Franklin Peterson, in the Philosophical Institution, on the 8th ult.

The Dundee Choral Union chose MacCunn's charming Cantata "Bonny Kilmeny" and J. More Smieton's "King Arthur" for the second Concert. The former is not suited for such a large chorus, nor for the broad style in which this Association always excels. "King Arthur" was rather at a disadvantage coming last in such a long programme, but it received every justice in interpretation, and the composer was loudly called to the platform at the close of the Concert. The work shows a great advance on Mr. Smieton's earlier compositions; besides the evidences of an earnest ideal and conscientious study, there is good chorus-writing and very bright and effective orchestration. A word of praise is due to Mr. James Smieton, who wrote the excellent libretto. The orchestra, which opened the Concert with a spirited performance of the "Oberon" Overture, did its share of the work exceedingly well.

Mr. Peterson's Choir gave a Concert on the 19th ult., at which Stanford's "Battle of the Baltic" was given for the first time in Scotland. The programme also included a selection from the "Preciosa" music, a Ballet and Chorus from "William Tell," "Summer is a cumen in," &c. The performance, which was accompanied by a small orchestra, was throughout very satisfactory.

A successful Concert was given on the 21st ult. by the Dalkeith Philharmonic Society, at which the "Hymn of Praise" and "The Bride of Dunkerron" were performed, with orchestral accompaniment, under the conductorship of Mr. Charles Guild.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

LAST month's musical life in Glasgow may be briefly summarised, inasmuch as the local season practically closed some weeks ago. One or two Concerts given

during the earlier days of the month possessed, however, interest which may fairly claim record, notably the performance on the 6th ult., by the Bridgeton Choral Society, of Hamish MacCunn's "Bonny Kilmeny," and the annual gathering on the 12th ult., under the auspices of the Glasgow Glee and Catch Club. The Greenock composer's Cantata was well sung by Mr. George Taggart's chorus. The soloists were Miss Emily Davies, Mr. Iver McKay, and Mr. Tufnail, and in the accompaniments Mr. W. H. Cole's orchestra acquitted itself very creditably. A miscellaneous selection completed the programme. As of yore the voucher for the Glee Club Concert was in large demand, showing the popularity of these delightful gatherings, as also the revival of interest in an art which has abiding claims on every musician. Mr. Allan W. Young's chorists and their cultured style of singing has long since won for them enviable repute amongst kindred societies. The old and the new order of things were again pleasantly contrasted in a programme culled from Mendelssohn, Horsley, Hatton, John Parry, and Spoforth, &c., and one or two songs lent an agreeable variety to the work of the evening.

The testimonial presented to Mr. Julius Seligmann at Redlands House, on the evening of the 8th ult., consisted of an annuity of £150 for the veteran Professor and Mrs. Seligmann and an elegant tea service. This tangible recognition of Mr. Seligmann's services to the musical art during a residence of fifty years in Glasgow has given singular satisfaction to numerous friends in the West of Scotland, and many felicitous greetings were exchanged amongst the guests who were invited to witness the interesting ceremony.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society has announced the usual twelve Concerts for the season, 1892-3. In view of the satisfaction expressed on all hands relative to the recent revival of the older traditions of the directorate in regard to the production of important choral works, the new programme is expected, when it appears, to prove pleasant reading. Sir Charles Hallé's engagement as Conductor is continued, and it follows that his band, mainly recruited in Manchester, will be again in evidence. Of late, however, the strings have been strengthened from the ranks of local players, and this has been a distinct gain to the balance of power.

The Musical Association announced a performance of Mendelssohn's "Elijah," at St. George's Hall, for the 26th ult., with Mr. Santley as the *Prophet*, a band and chorus of 300, Mr. W. T. Best at the organ, and Mr. J. F. Swift—better known outside his own sphere by his songs bearing the *nom de plume* of Godfrey Marks—as Conductor.

Good Friday brought with it a couple of performances of Rossini's "Stabat Mater," at the Court and Shakespeare Theatres, respectively directed by Messrs. Shepherd and Forsyth. At the first-named place the chorus consisted of the Liverpool Opera Society, an institution to which the late Carl Rosa gave his patronage, and which has during several years past done good independent work as well as lending yeoman service in the production of the grander examples of lyric drama in this city by the Rosa Opera Company.

Once more instrumental music has been to the front in Liverpool and Birkenhead, and there have been during the past month Concerts by the Orchestral Society, under Mr. Rodewald, at the Philharmonic Hall; by the Societa Armonica, under Mr. Caferata, at the Mount Street Institute; and by the Wirral String Orchestra, under Mr. Ernst Schiever, at the Town Hall of the adjacent township.

In the capital of Cheshire itself, Cowen's "St. John's Eve" was given on the 26th ult., under Dr. J. C. Bridge, now, happily, restored to health. The graceful and tuneful work was very well received, its many beauties being sympathetically set forth by the soloists engaged—Miss Medora Henson, Madame Joyce Maas, Mr. Edwin Houghton, and Mr. Ffrangcon Davies. Goldmark's "Rustic Wedding" Symphony was also announced for this Concert, by the excellent orchestra invariably recruited for the performances of the resident musical society.

Two musical Services on Easter Day are worthy of record, one of these being signalised by the production of a new Mass, by Mr. T. J. Brown, at St. Nicholas Catholic pro-Cathedral, and the other by a revival of Vincent Novello's B flat Mass at St. Patrick's.

At Runcorn the season of the local Musical Society came to a close during the past month, but by some mistake the wrong date had originally reached the principal bass, Mr. Bantock Pierpoint, whose brother is hon. sec. of the Society, and he was on his way to the scene of operations while the first part of Haydn's "Creation" was in progress. The chief bassoonist, Mr. Foulds, however, proved equal to the emergency and sang some of the concerted music. Whether he would have attempted to describe "the heavy beasts" and put in the famous BB flat on his instrument as well is not recorded, as Mr. Pierpoint arrived in time. Any way, as it was, Mr. Foulds saved the credit of an important portion of this performance.

Southport is busy preparing for its centenary celebrations, and the local Philharmonic Society is rehearsing Sullivan's "On Shore and Sea" for the same, under Mr. H. Hudson. This organisation has given Handel's "Messiah" and Parry's "Judith" during the past season. At the same watering-place Sunday evening Oratorio Services were commenced late last year at Holy Trinity Church, and it was hoped that these would have been continued, but unfortunately the promoters have been disappointed. Some good work was, however, done in the production of Spohr's "God, Thou art great," Mendelssohn's "As the hart pants," and Stainer's "Crucifixion."

Easter time in North Wales was, as usual, celebrated by various Concerts and Eisteddfods. At Rhyl, on Good Friday, there were performances of Rossini's "Stabat Mater" and Handel's "Judas Maccabæus" in the New Pavilion, the chorus being that of the Birkenhead Cambrian Choral Society.

On Easter Monday the goodly sequence of tournaments of song initiated under the patronage of Queen Elizabeth at Caerwys were continued at Llandudno, Llangefni, and other choral centres of the principality. The great musical Mecca of Wales will however shortly be Rhyl, where the National Eisteddfod is to be held this year and in connection with which important prizes are to be awarded.

On Easter Monday the Duke of Westminster's place at Eaton Hall witnessed the eighth annual gathering of village choirs, the total number of voices being about 250. Mr. H. Leslie is to be credited with the inception of these meetings, which have done much to keep up the standard of vocal music in a district of which the conductor of the once famous choir is a near neighbour.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month we have enjoyed our music in the theatre and forsaken for a time the concert-room. During an exceptionally long sojourn here the Carl Rosa Company has found it advisable to enlarge its *répertoire* and to allow the old worn-out ballad works to sink into oblivion. Too great a leaning upon the spectacular dramas of the Meyerbeer school may, however, prove a mistake. They need a larger stage than may easily be found in the provinces and a wealth of accessories very trying to the resources of a travelling company. The music of the "Prophet" is terribly shorn of its glamour unless rendered by singers of great power and carried along upon the broad stream of sound of a large band. Even more dependent upon its mounting is "Aida," with its less sensuous music. Far more attractive—largely because more within the scope of the company—has Mascagni's "Rustic Chivalry" proved. It has been given more than a dozen times, and has charmed through its unpretentious simplicity and the even flow of its melody. Our chief English lyric company evidently demands careful management just now, and it is strange that the ambition of its very successful founder to establish native opera upon a firm basis should have been lost sight of. A recent unhappy event—the death of Mr. Goring Thomas—has called attention not only to hopes excited on behalf of future promise, but to achievements of high character. There may be

obstacles in the way of presenting "Nadeshda," or any of the operas specially written for the late Mr. Carl Rosa; but if there are the sooner those difficulties are surmounted the better. It is pleasant to hear some of the fresh voices of the younger recruits of the company. Especially valuable must Miss Palliser prove with her evident dramatic instincts and her extraordinarily sonorous upper voice, not yet vitiated by the detestable *vibrato* which makes one so writhe while listening to the painful exertions of many of our impassioned vocalists.

Celli's "Mountebanks" was sure of a respectful hearing in Manchester, but "Dorothy" remains the work by which we most esteem him as a composer.

At the Town Hall Mr. Pyne every Saturday evening regales lovers of organ music. Probably in no other city are amateurs of the instrument so numerous or so constant in attendance. Unusual interest was given to the gathering on Saturday, the 9th ult., by the fact that the Organ Committee invited the attendance of the members of the National Society of Professional Musicians, who had been holding a sectional meeting here in the afternoon.

Great preparations are being made for the installation of Earl Spencer as the Chancellor of the Victoria University. According to the custom of the older Universities, an Ode has been prepared which will be given at the important ceremonial of the 25th inst.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

LATER in the year than usual the Norwich Gate House Choir gave its first Concert of the present year on March 31. In consequence of the Lenten season the vocal works were of a religious character, the principal one being Weber's Cantata "In constant order." The solos were taken by Miss Bond, Miss Palmer, Mrs. A. J. Clark, Mr. S. H. Burton, and Mr. A. J. Clark, all members of the Society, to none of whom did the work offer much chance for display, and the choir was somewhat overweighted; in Gounod's motet "Ave Verum" and Field's part-song "The angels' whisper" greater success was achieved, and the effect of Mr. Kingston Rudd's careful training was apparent. The great interest of the Concert centred in the appearance of Dr. Joachim, who, in addition to giving Spohr's ever welcome Adagio and Bach's Chaconne as solos, played, conjointly with Mr. Rudd, Beethoven's "Kreutzer" Sonata. Dr. Joachim's interpretation of the violin part of this colossal work is well known, and it may be fairly said that under Mr. Rudd's facile fingers the pianoforte part lacked nothing in expression or execution. Miss Burrows and Mr. E. A. Bracey contributed vocal solos and Mr. W. Lain did useful service at the harmonium.

On the evening of Friday, the 8th ult., a special Service was held in the nave of Norwich Cathedral, when, after a short but eloquent address by the Dean (Dr. Lefroy), Gaul's Passion Music was sung by the Cathedral Choir. This was the first opportunity which had occurred for hearing the work in the city wherein its composer was born, and no more suitable place could have been selected for the purpose than the sacred edifice in which he commenced his musical training. The solos and concerted pieces had every justice done them by Messrs. Snelling, Cockaday, Brooks, Hemmings, Thouless, Daines, Smith, and Brockbank. The trio "Thou hidest Thy face, O Lord," and the quartet "Hath God forgotten to be gracious?" both charming specimens of part-writing, showing of what good work Mr. Gaul is capable, made a great impression upon the large congregation present. The same remark equally applies to the solo and quartet in the concluding part, "Blessed are the departed." Dr. Bates presided at the organ.

If anything was needed to show the desire of the Dean and Chapter of Norwich Cathedral to utilize the building under their care on behalf of the noblest forms of music, the performance of the major part of Mendelssohn's "St. Paul" at a special Service, held on the evening of the 22nd ult., would be ample proof of the sincerity of their wishes. On Dr. Bates, the Cathedral organist, devolved the duty of carrying the desire of the Dean into effect, and for this purpose, in addition to his own choir, he enlisted the services of several church choirs in the city and about thirty picked tenors and basses, chiefly members of the

Festival choir. The band engaged numbered about fifty performers, led by Mr. F. W. B. Noverre, mostly residents in Norwich, with a few additions from neighbouring towns. The nave of the Cathedral was entirely filled from end to end. The vocal quartet comprised Master Snelling, Messrs. Cockaday, Brooks, and Brockbank, all members of the Cathedral choir, and the various recitatives and airs were admirably sung by these gentlemen. The massive choruses which abound in "St. Paul" were well rendered by the choir. If any fault could be found with the band, we might say that it was too powerful; but distance has to be taken into account, and probably half-way down the nave this difficulty was not apparent. Dr. Bates conducted most carefully, and with all necessary decision, and must be congratulated upon a highly successful performance. We believe that Norwich is the only Cathedral in England where such festival-like services are open to the public without charge. A collection was made towards defraying the expenses incurred, the balance being guaranteed by several gentlemen interested in popularising the Cathedral services.

Following the precedent of former years, Drs. Hill and Bunnett arranged a performance of Handel's "Messiah" on Good Friday afternoon in St. Andrew's Hall on behalf of local charities, the Festival Chorus and the Philharmonic Society's band giving their services. The principal vocalists were Miss Florence Monk, Mrs. Malony, Mr. H. Sawford Dye, and Mr. Dan Price. Dr. Bunnett presided at the organ, and under the *bâton* of Dr. Hill a satisfactory performance was given.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE third annual Festival of the Montreal Philharmonic Society took place on March 23 and two following evenings. The works performed were "Erl-King's Daughter," by Niels W. Gade; "The Deluge" (first performance in Canada), by G. Saint-Saëns; "The Spectre's Bride" (second performance by the Society), by A. Dvorák; "Story of Sayid" (first performance in America), by A. C. Mackenzie; and Overture, "Rienzi," by Wagner. The soloists were Mrs. Seabury C. Ford, of Cleveland (soprano); Madame Clara Poole, of New York (contralto); Mr. C. A. Knorr, of Chicago (tenor); and Mr. Max Heinrich. Of the orchestra of forty-six players, sixteen came from Boston, two from New York, and twenty-eight from Montreal. They far exceeded in numbers and excellence those engaged in previous years by the Society. The leader was Mr. Winternitz, of Boston. The success of the first Concert was somewhat marred by the indisposition of Mr. Heinrich, who was suffering from a relaxed throat. In the second part of the "Erl-King's Daughter" he was obliged to stop singing. The point of greatest interest to the audience was the orchestration in the second part of the "Deluge," which was thoroughly well played. The chorus sang with great precision and taste.

The performance of "The Spectre's Bride" was a very fine one. Mr. Heinrich (who had partially recovered), Mr. Knorr, as the *Spectre*, and Mrs. Ford, as the *Maiden*, gave great satisfaction by the artistic manner in which they interpreted the difficult music, and band and chorus did their duty well.

In the "Story of Sayid," which, as stated above, was performed on this occasion for the first time in America, the choir certainly carried off the palm. The choruses for the most part are brilliant pieces of musical writing and quite captured the interest of the members, who devoted time and intelligence to their mastery. The attack throughout was nearly faultless and the volume of tone full and even. The "Story of Sayid" displays much fertility of invention and skilful orchestration. The two Marches especially, and the fine concluding chorus "O Love, thy car triumphal," were much applauded. Full justice was done to the many melodious passages allotted to the solo voices by Mrs. Ford, Messrs. Knorr and Max Heinrich.

The most notable features of the third Festival are the great improvement in the chorus singing, which would now do credit to much larger cities, and the increased number of local musicians in the orchestra. Mr. G. Couture conducted with energy and tact.

Despite a heavy thunder shower which fell on the evening of the 5th ult., a vast audience greeted Mr. Joseph Gould when he appeared to conduct the last Concert of the twenty-eighth season of the Mendelssohn Choir. The principal work of the evening was a very effective and clever setting of Thomas Moore's hymn "Fall'n is thy throne, O Israel," by the Conductor, who writes under the *nom de plume* of Perceval. The *Allegro* movement, "Like heath that in the wilderness," is very difficult, and the accuracy and vigour with which this was rendered gave evidence of the strict and skilful training through which the choir has passed. The soloist of the evening was Mr. Vladimir de Pachmann, who received a genuine ovation for his masterly playing of Chopin. Mr. Pachmann was evidently delighted with his reception, as he responded three times in answer to very unmistakable encores. The following is the complete programme: "A walk at dawn," Niels W. Gade; Madrigalian Chorus, "In these delightful pleasant groves," Henry Purcell; Part-song, "Still do I think of thee," Rubinstein; Pianoforte solo (a) Ballade (Op. 23); (b) Trois Etudes (Op. 25, No. 6; Op. 25, No. 2; and Op. 10, No. 5); Chopin; Part-song, "Out on the waters," A. J. Caldicott; Double Chorus, "From the morning watch," Gounod; Pianoforte solo (a) Rondo capriccioso, Mendelssohn; (b) "Si oiseau j'étais," Henselt; Motet in eight parts, "Fall'n is thy throne," Perceval; Pianoforte solo (a) Nocturne (Op. 55, No. 1), (b) Mazurka (Op. 41, No. 1), Valse (Op. 42), Chopin; Madrigal, "Thine eyes so bright," Henry Leslie; Part-songs, (a) "Song of the Lark," (b) "Early Spring," Mendelssohn.

MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

THE production of Moszkowski's Opera "Boabdil" took place at the Opernhaus, after the usual postponements, on the 21st ult., with every sign of a conspicuous success. Herr Wittkowsky, who shared with the composer the honours of the evening, has provided a strong and well-written libretto dealing with the last struggles of the Moors against the power of Spain, the love interest being provided for in the characters of *Boabdil*, the Moorish King, and *Zoraja*, daughter of *Cabra*, Commander of the Spanish army. The conflict in the heroine's breast between her duty to her father and her love for the hostile king is well worked out, and an effective climax is reached in her death by the hand of her own father, *Zoraja* substituting herself as victim of the treachery prepared for *Boabdil*. *Cabra* is slain by *Boabdil*, who himself seeks death from the swords of the Spanish soldiers who have just entered the Alhambra in triumph.

Of all this picturesque material the composer has made excellent use. He has written an opera which has already commended itself warmly to musicians (the pianoforte score has been for some time in the hands of the critics), and which, further, contains many elements of popularity. Among the numbers which created the most favourable impression must be mentioned the Overture, which was loudly applauded; in Act II. the lament of *Ayxa*, *Boabdil*'s mother, over the fallen state of the Moors, "Wo bist Du, freies Maurenland?"; *Zoraja*'s solo, "Als Ihr von uns gezogen"; a most elaborate Moorish ballet, destined to win for itself a wide popularity; and the magnificent *Finale*, where the nuptials of *Boabdil* and *Zoraja* are broken in upon by the hostile entrance of *Cabra* with his Spanish soldiers. After the excitement of this scene, the opening portion of Act III. make a rather tedious impression, which is, however, soon removed by a love-duet of great beauty, and an exquisitely graceful Moorish people's-song for *Zoraja*. The Muezzin's call to prayer is then heard, inevitably recalling a similar passage in the "Barbier von Bagdad," and the music hastens on to the tragic close. Moszkowski was repeatedly called during the performance, his greatest ovation taking place after the second act, when he had to appear three times. The performance, conducted by Herr Kahl, could hardly have been better; orchestra and chorus were alike beyond reproach, and the solo parts were in thoroughly capable hands. Particularly good were the *Zoraja* of Frl. Hiedler, the *Ayxa* of Frau Staudigl, and the *Cabra* of Herr Fränkel. Similar praise cannot, however, be given to Herr Rothmühl, who, both vocally and

dramatically, was far from being an ideal representative of the dignified *Boabdil*. The piece was superbly mounted, and the ballet left nothing to desire. The Opera-house is to be congratulated on the one absolute novelty that has been produced here this season.

The last Von Bülow Concert took place on March 28, an occasion made memorable by the extraordinary way in which the great Conductor saw fit to take leave of his audience. The characteristic programme consisted of Bach's Suite for flute and strings, Brahms's Second Orchestral Serenade, and Beethoven's "Eroica" Symphony.

This, however, was not Von Bülow's final appearance in the Philharmonic. On the 4th ult., at the last Concert of the Philharmonic Choir, he conducted Beethoven's "Weihe des Hauses" Overture, and secured a fine rendering of the Ninth Symphony. In addition to Brahms's "Schicksalslied," Dr. Ochs, the Conductor of the choir, had included in the programme, influenced by the Berlioz wave which has lately been passing over Berlin, that composer's "Flucht nach Ägypten." This short work, afterwards incorporated by Berlioz as the second part of the trilogy "L'Enfance du Christ," was admirably performed and well received.

The Concert season has come nearly to an end. Lent has brought with it the annual oratorio performances—not many in number, as Berlin is not given over to this form of art. "The Messiah" and the "Matthew" Passion Music have been given in the Singakademie, the latter work having been performed also by the Stern'scher Gesangverein. That is all. The performance of Bach's colossal work, almost in its entirety, by the Singakademie, while a really fine one, served to clearly emphasise the wisdom if not the necessity of a more abridged version. The same institution announces for its next Concert the music to Goethe's "Faust," by the distinguished amateur, Prince Radziwill.

THE recently-organised Hornsey and Crouch End Orchestral Society gave its first Concert at the National Hall, Hornsey, on the 2nd ult. A somewhat ambitious programme was most creditably got through by a complete orchestra of sixty performers, conducted by Mr. H. J. Baker (Organist of Hornsey Parish Church), with Mr. H. C. Tonking as leader. The selection of music included Mozart's "Zauberflöte" Overture, Haydn's Symphony in C, Mendelssohn's Capriccio Brillante in B minor (Op. 22), Mackenzie's "Benedictus," Schubert's Entr'acte (No. 2), from "Rosamunde," and Suppé's "Poet and Peasant" Overture. All these pieces were rendered with commendable accuracy and intonation, whilst the general ensemble reflected much credit upon the careful rehearsing and watchfulness of the Conductor, who seldom failed to secure the proper *nuances* at the right time. Miss Emily Davies gave sympathetic renderings of Handel's "From mighty kings" and Mascheroni's "For all Eternity," and the pianoforte part of Mendelssohn's Capriccio in B minor was played by Miss Florence Ford with care and taste. The Society is in its first season, not having been in existence more than six months. It already numbers over one hundred members, of whom fifty are active. The President is Mr. E. W. Nicholls, an old resident in Hornsey and a former chorister of St. Paul's under Sir John Goss; Sir Arthur Sullivan and several other eminent musicians have become Vice-Presidents, so that altogether the Society is well equipped and appears to have a promising future before it in one of the most important and rapidly developing suburbs of Northern London.

AN interesting Concert was given at the Holborn Town Hall, on March 30, by the Cambridge University Musical Society's String Quartet (Messrs. Gompertz, Inwards, Kreuz, and Ould), assisted by Miss Elizabeth Fedarb (pianist), Miss M. A'Bear (soprano), and Mr. D. Price (bass). The chief features of an excellent programme were Schumann's Quintet, a Haydn Quartet, and the slow movement from a new Concerto for the viola by Mr. Emil Kreuz. Mr. Kreuz is already favourably known as one of our best viola players and a young composer of decided promise. The new Concerto (Op. 20) is, we believe, his first work of large dimensions, and should prove a valuable and welcome addition to the extremely limited number of

important compositions for a beautiful but unjustly neglected instrument. Following the precedent set by Sterndale Bennett in his lovely Concerto in F minor, Mr. Kreuz has styled his slow movement a Barcarolle. It is an extremely favourable specimen of a somewhat hackneyed type, for it is charmingly melodious throughout; while the impassioned and vigorous second subject presents an effective contrast to the tender sentiment and the "sweetness long drawn out" of the opening theme. The important accompaniments were cleverly played on a Broadwood pianoforte by Miss Fedarb, and the composer himself rendered the solo part with great beauty of tone and finished technique. Mr. Gompertz gave a brilliant and dashing performance of Wieniawski's Polonaise in D.

UNDER the able conductorship of the principal, Mr. C. J. Dale, the students and professors of the Metropolitan College of Music gave an Orchestral Concert on March 29, at Holloway Hall, which was completely filled on the occasion. The band, consisting of some 130 instrumentalists, rendered an excellent account of itself in the performance of Mozart's Overture to "La Clemenza di Tito," Haydn's Symphony (No. 10) in E flat, the Marches from "Le Prophète" and "Tannhäuser," and other pieces, the performance altogether reflecting much credit upon the teaching capacity of the Institution. Mr. J. T. Carrodus was the leading violinist and also contributed some solo numbers to the programme of the evening, which, moreover, included vocal contributions by Miss Maud Ellicott, Miss Bessie Dore, Mr. Percy Palmer, and Mr. Sidney Jamieson. The Concert was given in aid of the Scholarship and Prize Fund in connection with the College.

ON the 4th ult., at Princes' Hall, the Musical Artists' Society gave its sixtieth Concert. The programme included, besides a Quartet by Mozart and a Pianoforte Trio by Mendelssohn, several works by modern English composers. Chief among these were a String Quartet in C minor by Miss Oliveria Prescott, remarkable for vigour and terseness, though of course other qualities were not lacking. The *Andante*, in variation form, is built on an expressive theme, and the whole work abounds in clever and effective passages. A bright and genial Sonata for pianoforte and violin, by Mr. E. H. Thorne, was also heard with much pleasure, and Miss Greta Williams and Mr. H. L. Thomas contributed songs by Mr. Walter Macfarren and Mr. Stewart Macpherson. The instrumentalists were Messrs. Buziau, H. Lee, A. Wright, Albert and Algernon Ashton, and the Concert was under the direction of Mr. Alfred Gilbert.

MADAME FLORENCE WINN is to be congratulated on the success which attended the first performance of her recently established Choral Society, at the West Hampstead Town Hall, on the 2nd ult. No less important a work than "Elijah" was undertaken, with a result that proved the careful training of the choir by Mr. Henry Baker, who directed the performance with skill and judgment. The principal soloists were Miss Ada Patterson, Madame Winn, Mr. Reginald Groome, and Mr. Bantock Pierpoint. The latter gave an admirable interpretation of the part of the *Prophet*, while Madame Winn once more proved her capability as a sterling artist, especially in "O rest in the Lord," which she sang with true devotional expression. A small orchestra, led by Mr. T. E. Gatehouse (with Mr. Clement Locknane at the pianoforte), lent efficient aid in the accompaniments. At the second Concert, on the 14th inst., Mendelssohn's "Athalie" will be given.

AN interesting programme was provided at the second of Mr. Clinton's Wind Chamber Concerts, which took place at the Steinway Hall on the 6th ult. The scheme covered a wide period in musical history, for it included Marcello's Sonata in G minor for violoncello, well played by Mr. E. Howell; Mozart's Trio in E flat, for pianoforte, clarinet, and viola (often played at the Popular Concerts); Spohr's Septet (Op. 147), for pianoforte, violin, violoncello, and wind; and Rubinstein's Quintet in F, for pianoforte and wind instruments (Op. 55). The two last-named works were practically novelties, but they proved well worthy of performance—that of Spohr especially; and the various performances were almost all that could be desired, the Concert-giver being assisted by Messrs. Webbe, Hans

FOUR PART SONG

Words by SCOTT.

Composed by ALAN GRAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Con moto.

SOPRANO. *f* A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

ALTO. *f* A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

TENOR. *f* A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

BASS. *f* A wea - ry lot is thine, fair maid, A wea - ry lot is thine, To

PIANO. *Con moto.* *f*

pull the thorn thy brow to braid, And press the rue for wine, A

pull the thorn thy brow to braid, And press the rue for wine, A light-some

pull the thorn thy brow to braid, And press . . the rue for wine, A light-some

pull the thorn thy brow to braid, And press the rue for wine, A

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light-some eye, a soldier's mien, A fea - ther of the blue, . . A

eye, a soldier's mien, A fea - ther of the blue, . . A

eye, a soldier's mien, A fea - ther of the blue, . . A

light - some eye, a soldier's mien, A fea - ther of the blue, A

doub - let of the Lin-colt green, No more of me you knew, my love! no

doub - let of the Lin-colt green, No more of me, no more of me you knew, my love! no

doub - let of the Lin-colt green, No more of me, no more of me you knew, my love! no

doub - let of the Lin-colt green, No more of me, no more of me you knew, my love! no

more of me you knew, my love! no . . more of me . . ye knew.

more of me you knew, my love! no more of me ye knew.

more of me you knew, my love! no . . more of me ye knew.

more of me you knew, my love! . . no more of me ye knew.

poco rall. *p* *3* *pp*

poco rall. *p* *3* *pp*

poco rall. *p* *3* *pp*

poco rall. *p* *3* *pp*

poco rall. *p* *3* *pp*

This morn is mer-ry June, I trow, The rose is bud - ding fain; But

This morn is mer-ry June, I trow, The rose is bud - ding fain; But

This morn is mer-ry June, I trow, The rose is bud - ding fain; . . But

This morn is mer-ry June, I trow, The rose is bud - ding fain; But

she shall bloom in win - tersnow, Ere we two meet a - gain. . . He

she shall bloom in win - tersnow, Ere we two meet a - gain. He

she shall bloom in win - tersnow, Ere we two meet a - gain. . . He

she shall bloom in win - tersnow, Ere . . we two meet a - gain. . . He

turned his charger, as he spake, Up - on the riv - er shore, . . He

turned his charger, as he spake, Up - on the riv - er shore, . . He

turned his charger, as he spake, Up - on the riv - er shore, He gave his

turned his charger, as he spake, Up - on the riv - er shore, He gave his

gave his bri-dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

gave his bri-dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

bri - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

bri - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

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Wessely, Griffiths, Borsdorf, and Wotton. Madame Valda contributed vocal pieces by Gounod and Meyerbeer with good effect.

THE Stock Exchange Orchestral Society may be warmly congratulated on the success of its third and concluding Concert this season at St. James's Hall on the 25th ult. True, the strings in Haydn's Symphony in B flat (No. 9 of the Salomon set) were somewhat rough, but the spirited rendering of Grieg's effective Overture "Im Herbst" showed that Mr. George Kitchin had well drilled his forces; and Dr. Mackenzie's charming incidental music to "Ravenswood," conducted by the composer, could scarcely have been better rendered by a professional orchestra. The male-voice choir was heard to advantage in Wesley's fine glee "I wish to tune my quiv'ring lyre" and in Professor Bridge's clever and humorous part-song "An old rat's tale." Miss Luna Zagury was somewhat overweighted in Gounod's air "Plus grand dans son obscurité," but she sang Goring Thomas's pleasing song "A Summer Night" with a fair amount of expression.

THE German Reed Entertainment re-opened on the 16th ult. with a new first part, entitled "The Barley Mow," libretto by Mr. Walter Frith and music by Mr. Corney Grain. Mr. Grain's music is of a pleasing and tuneful character, and special mention should be made of the opening Trio, which is cleverly harmonised. The chief part was played by Mr. Alfred Reed, who acted with unflinching energy, and who has rarely been seen to better advantage. Mr. Avalon Collard has proved a useful acquisition to the Company, and his scenes with *Rosie* (cleverly played by Miss Norah Maguire) were very successful. Mr. Collard scoring a special success with the ballad "The Mermaid." Mr. Wilkinson was excellent as a *Rural Postman*, and Miss Fanny Holland, always a favourite here, sang and acted with her usual success. The entertainment concluded with Mr. Grain's new musical sketch, "A Fancy Dress Ball."

MR. CHARLES FRY gave a Recital of miscellaneous pieces at the Hampstead Conservatoire on the 4th ult., when he was assisted by Madame Clara Samuël and Mr. Henry R. Rose. The lady gave three old English songs with so much success that she was compelled to repeat one of them, and Mr. Rose played two brilliant organ solos by Widor and Henry Smart with admirable skill and taste. A novelty was the recital of Baring Gould's "Building of San Sofia," with an organ accompaniment, introducing part of a movement from Mackenzie's "Dream of Jubal." The experiment was perfectly successful, for Mr. Fry possesses the art of so modulating his voice that the gap between music and speech is barely perceptible. Indeed, in an exquisite little Sextain by H. Rose, his inflections might have been taken down in musical notation, if a system of shorthand had been available.

THE *Leeds Express* says: "Mr. George Tetley's retirement from the post of Honorary Organist and Director of the Choir at St. John the Evangelist's, Leeds, will be a serious loss to the church he has served in these capacities for twenty-two years past. Mr. Tetley was an enthusiast in his work, as all well know who are acquainted with the musical services at St. John's and the high state of efficiency to which he has brought the choir. It was through Mr. Tetley that St. John's enjoyed the distinction of being the first church in the North of England to give a Lenten service of Bach's 'Passion Music,' the version according to St. John being given in 1876, with band and augmented choir, under the joint-direction of Mr. E. O. Dykes and Mr. Tetley. It will be no easy matter to replace the ripe judgment, wide experience, and musical enthusiasm and zeal of Mr. Tetley."

We are informed that arrangements are in progress for the early formation of a Joint-Stock Company, Limited, to acquire the British Patents in respect of Mr. Hope Jones's Electro-Pneumatic Action for Organs. There is a probability that Mr. Thomas Threlfall (Chairman of the Committee of Management of the Royal Academy of Music) will accept the office of Chairman of the Board of Directors, and that the proposed Company has no intention of becoming organ builders or entering into competition with the trade; their operations will be limited to the manufacture and sale of the "Hope Jones" Electro-Pneumatic

Action, and the granting of licenses to manufacture or use the same on terms likely to secure the co-operation of representative firms. A small two-manual organ, showing the advantages of the invention, will be erected with the least possible delay in the London office of the Company.

MISS NELLIE HARSTON gave a so-called "grand" evening Concert at the Princes' Hall on the 5th ult. The programme commenced with a Sonata in G minor by a Scandinavian composer named Sjögren, which proved to be a concise and agreeable if not remarkably original work, written apparently under the influence of Grieg. It was played by the Concert-giver and Mr. F. Weist Hill, the latter a very youthful violinist, eldest son of the late principal of the Guildhall School of Music. Mr. Hill displayed much promise as an executant and he is now having the advantage of tuition under Mr. Ysaÿe at Brussels. Miss Harston, who is a pianist of some ability, was heard to more or less advantage in pieces by Grieg, Chopin, Moszkowski, and Liszt, and songs were contributed by Miss Minnie Fischer and Miss Marian McKenzie.

MR. J. T. HUTCHINSON'S Concert at Princes' Hall, on March 29, comprised some pleasing solo contributions interspersed by part-songs—among them Barnby's "Sweet and low"—given with spirit and taste by the Holborn Choral Society. Miss Kate Cove specially distinguished herself by neat performances of the Jewel Song from "Faust" and "Should he upbraid," and Miss Alice Farren created a favourable impression in Gounod's "O that we two were maying" and in Goring Thomas's "A summer night." Mr. Hutchinson's pieces were Gounod's "The Valley" and Sullivan's "I would I were a king." Mr. Charles Fry recited with much judgment the scene between *Touchstone*, *Audrey*, and *William* from "As you like it," and subsequently evoked still heartier laughter by his delivery of "The Village Choir" and "Only a Pin."

SIGNOR TOSTI successfully exerted himself at Princes' Hall, on March 30, on behalf of St. Joseph's Schools attached to the Convent of Mercy at Cadogan Street, Chelsea. Mr. Santley, Mr. Ben Davies, and other popular vocalists appeared, and Señor Arbos and the Sisters Cerasoli gave violin and pianoforte pieces respectively. Augmented interest was imparted to Mr. Henry Irving's dramatic delivery of Hood's "Dream of Eugene Aram," by reason of the musical accompaniment composed by Dr. A. C. Mackenzie and played by him on the pianoforte. Thoroughly in keeping with the powerful poem, these expressive strains were never so prominent as to distract attention from the reciter. Dr. Mackenzie's music completely accomplished the end in view—namely, assistance to the imagination of the hearer.

THE annual Concert of the Violin Classes at the Birkbeck Institution, given under the direction of Mr. T. E. Gatehouse on the 5th ult., again showed an advance on the previous efforts of the students, their attack being good, a particularly satisfactory specimen of playing being the popular *Intermezzo* from Mascagni's opera. The vocalists who assisted were Miss Mary Hay, who has an excellent voice and style, and Mr. R. E. Miles. It is needless to say that the popular director of the classes, Mr. T. E. Gatehouse, was heard in several violin solos with delight, and applauded enthusiastically, especially after Hauser's Hungarian Rhapsody. Humorous songs were contributed by Mr. James Kift and recitations by Mr. Charles Fry. Miss Cassie Biddell and Mrs. Fitzhenry accompanied.

THE choir of the Bow and Bromley Institute gave a capital performance of Sterndale Bennett's "May Queen" on March 26, Beethoven's Choral Fantasia and a miscellaneous selection forming the second part of the programme. There was a full orchestra and Mrs. W. G. McNaught played the solo part in the Fantasia, whilst Mr. W. G. McNaught conducted with his usual skill. An interesting *début* was that of Miss Jessie Kennedy (youngest daughter of the late David Kennedy, the well-known Scottish singer), who showed herself imbued with the best traditions of that musical family. Mr. Arthur Barlow also made a successful appearance, while Miss Naomi Hardy and Mr. William White likewise contributed to a very successful Concert.

The Marlborough College Orchestral Society brought a crowded audience to St. George's Hall for the cause of charity on March 31, when, with professional assistance in the wind department, the members gave a creditable performance of the "Egmont" Overture and the "Unfinished" Symphony of Schubert, among other pieces. Tact was also shown in the execution of the orchestral portion of Hiller's Pianoforte Concerto in F minor, the solo passages of which were played in a telling manner by Mr. W. T. Bambridge. Mr. Robert Berndt conducted with decision. Between the parts Mr. Henry Irving held attention by his masterly recitation of Sir Edwin Arnold's poem "The Feast of Belshazzar."

At the Royal Academy of Music, on Monday, the 11th ult., Mrs. Curwen read a paper before the National Society of Professional Musicians' Branch, on "The Training of Music Teachers." She founded her remarks on the Blue Book lately issued, and urged that a music teacher, besides artistic power and theoretical knowledge, should understand the art of teaching, by which she meant strengthening the observing and acquiring faculties. Teachers in other subjects were now generally trained, and the same plan should be pursued in music. The chairman, Mr. Ridley Prentice, warmly supported Mrs. Curwen's view, and Mr. W. H. Cummings, Dr. Vincent, and Mr. W. G. McNaught also spoke.

A VERY interesting Concert was given, on the 9th ult., at the Grocers' Company School, Hackney Downs, by the boys of that Institution, forming a choir of some 150 voices, under the able and zealous direction of Mr. Ernest Newton. The work performed on this occasion by the youthful choristers, with the indispensable assistance of adult voices, was Sullivan's "The Prodigal Son," which was given, on the whole, in a very satisfactory manner, Messrs. Pierpoint and Beaumont taking part in the rendering of the solo numbers. Mr. Newton may be heartily congratulated upon the success of his efforts in a highly meritorious cause.

At St. John-at-Hackney Grammar School, on the 12th ult., took place the first performance of a sacred Cantata, "The Good Samaritan," by W. M. Wait. A short selection of sacred songs and anthems, bearing particularly upon child life and the relief of suffering, was also given. The school choir was assisted by Mrs. Dudley Mainland, Miss Helen Saunders, Mr. G. Ward, and Mr. J. H. Curtis; and Mr. W. M. Wait (Choirmaster of the School) directed the Concert, the proceeds of which have been given to the North-Eastern Hospital for Children and the Invalid Children's Aid Society.

A SUCCESSFUL performance of Mendelssohn's "Hear my Prayer" was given at Christ Church, Beckenham, on Thursday evening, March 31. The solo was entrusted to Master Frank Brown (one of Mr. Dutton's boys), who gave satisfaction, and the choir well supported him by a duly expressive and intelligent rendering of the choral parts in the work. Mr. F. W. Partridge, Organist of the Church, conducted, while his pupil, Mr. H. Collingwood, played the accompaniments with skill and effect.

MOZART'S "Requiem Mass" and Handel's "Messiah" have been given during the past month at St. John's, Waterloo Road, on the 3rd and 13th ult. respectively; the solos being contributed by Miss Gertrude Izard, Madame Bella Monte, Miss Florence Green, Miss Mary Tunnicliffe, Mr. J. Gostick, and Mr. Fred. Winton; the chorus by the choir of the Church, Mr. B. Jackson at the organ, Mr. S. S. Martyn and Mr. Henry J. B. Dart conducting. The services were in each case largely attended.

On Monday, the 11th ult., the Emmanuel Choral Society sang selections from "The Messiah" and Stainer's "Crucifixion" at Emmanuel Church, Kennington Road. The soloists were Miss E. Faull, Mr. Verney, Mr. G. Aylmer, and Messrs. A. and J. Mackay, W. Jones, and A. Rushworth. The chorus, under the direction of the Conductor, Mr. G. Aylmer, sang capably, and Mr. Vaughan rendered efficient aid at the organ.

THE Arcadian Musical Society (Hammersmith) gave a performance of Stainer's "Crucifixion" on the 8th ult., in the Mission Hall of St. Clement's Church, City Road. The solos were excellently rendered by Messrs. C. E. Coates,

W. L. Newcome, and H. P. Attwater, whilst the choruses showed the result of careful training by the Conductor, Mr. Berthold Tours, jun. Mrs. Attwater was an efficient accompanist.

PERFORMANCES of Mendelssohn's "St. Paul" were given on March 29 by the Kyrle Choir, at St. Gabriel's, Newington Butts, when the soloists were Miss Kate Cherry, Miss Ellen Cooper, Mr. Ager Grover, and Mr. Morgan Wilkinson; and on the 6th ult. at the Presbyterian Church, Hackney Downs; soloists: Mrs. Stanesby, Miss Edith Aldridge, Mr. Ager Grover, and Mr. James Blackney. Both performances were conducted by Mr. F. A. W. Docker.

GAUL'S "Holy City" was rendered by an augmented choir at Barry Road Congregational Church, Dulwich, on the 7th ult., under the direction of Mr. J. W. Lewis, Organist of the Church. The principal soloists were Miss Winifred Drake, Mrs. W. H. Hunnex, Mr. C. W. Link, and Mr. Frank Swinford. Mr. H. J. Reeves and Mr. F. W. A. Drake presided at the organ and pianoforte respectively.

THE Organ Recital at the Bow and Bromley Institute, on the 16th ult., was given by Mr. Edward d'Evry, who played a judicious selection of pieces which were favourably received. The Recital was interspersed with solos, glees, &c., by the Westminster Singers, an excellent quartet of vocalists from Westminster Abbey (under the direction of Mr. Harper Kearton), whose efforts were much appreciated by the audience.

A PERFORMANCE of Haydn's "Creation" was given at the Public Hall, Peckham, on March 21, by the Peckham Philharmonic Society, with a full band and chorus of 150. The solos were effectively rendered by Miss Winifred Drake, Mr. John Probert, and Mr. Egbert Roberts. Mr. S. J. Waud was leader of the band, Mr. F. W. A. Drake presided at the organ, and Mr. J. Haydn Waud conducted.

THE annual performance of "The Messiah" was given by a full band and chorus of 200 at Oakley Place Wesleyan Chapel on Good Friday. The solo parts were admirably sustained by Miss Winifred Drake, Miss Maude Hayter, Mr. Charles Strong, and Mr. Thomas Kempton. Mr. John England conducted, Mr. G. D. Blyth was leader of the band, and Mr. C. J. Lillywhite presided at the organ.

AN excellent performance of Stainer's "Crucifixion" was given at Chigwell Church on the 11th ult., under the able direction of Mr. H. Riding. The choir, assisted by ladies from neighbouring villages, numbered ninety-six voices. The soloists were Messrs. H. Clinch, T. Kempton, G. Simmons, and W. Lebbon. Mr. E. Cuthbert Nunn presided at the organ with skill and judgment.

A LARGE congregation attended All Saints' Church, South Lambeth, on the 19th ult., when Stainer's "Crucifixion" was performed by the choir, under the direction of Mr. Walter Attersoll, with Mr. G. A. Higgs at the organ. The tenor and bass solos were taken by Mr. Albon Nash and Mr. Charles Rolfe.

A TROMBONE and Organ Recital was given at St. George's Church, Perry Hill, on the 10th ult., by Mr. R. H. Booth and Mr. George Budd. Master Miller and Mr. Gould sang vocal solos by Gounod and Faure, and the instrumental pieces were drawn from Handel, Schubert, Sullivan, Stainer, &c.

THE first part of Gounod's "Redemption" was sung at St. Michael and All Angels', Paddington, on the 6th and 13th ult. The choir gave an excellent rendering of the work, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church. The soloists were Master Barrett and Messrs. Pollard, McBeath, Russell, and Kebble.

STAINER'S "Crucifixion" was again well rendered by the choir of St. Stephen's, Avenue Road, on the 8th ult. The solos were given with excellent effect by Messrs. Lawrence Fryer, of St. Paul's Cathedral, and Stanley Smith, of St. Andrew's, Wells Street. Mr. C. Healey was at the organ, and Mr. W. A. Philpott conducted.

On the 6th ult. Stainer's "Crucifixion" was given at St. Michael and All Angels' Church, Stonebridge, under the direction of the Organist of the Church, Mr. J. L. Phillips.

At the Royal College of Music on Saturday, the 9th ult., the Competition took place for the "Challen" Pianoforte Prize (a Challen upright pianoforte), offered by Messrs. Challen and Son for the best pianoforte player of the year. The award was adjudged to Mr. William J. Spencer.

On the 21st ult., at St. Mary's Parish Hall, Lewisham, Mr. R. E. Miles was presented with a purse of £25 by the clergy, choir, church officials, and a few friends in the congregation of St. Mark's, Lewisham, he having completed ten years as Choirmaster of that Church.

REVIEWS.

Symphony (No. 4) in G major (Op. 88). By Antonín Dvořák. Full Score. The same, arranged as a Pianoforte Duet (four hands), by the Composer.

[Novello, Ewer and Co.]

THIS is the work which was brought to a first hearing in England at the Philharmonic Concert of April 24, 1890, its second performance (at a Richter Concert) taking place two months later. We trust that its publication in the two forms here indicated will lead to its repetition at no distant date, and its subsequent inclusion among the stock pieces at English orchestral concerts; the score will assuredly be welcomed by conductors and students of orchestration generally, and the pianoforte duet may be expected to win so many friends that appreciative audiences will be easily found whenever the work is given in its original form. The performances of Dvořák's four Symphonies in this country have not been numerous enough to permit a final judgment on their relative merits; but as far as present knowledge extends, the opinion that Dvořák's latest Symphony is also his best seems pretty general among competent judges. We are, however, in no hurry for an ultimate verdict upon this point, being quite content to feast on the beauties of Dvořák's No. 4 without instituting comparisons which, in addition to being odious, involve a lot of trouble. These beauties are so many and of such various kinds that we can make no attempt to describe them in detail here. It must suffice to say that the four movements of which the work consists absolutely teem with melody of the most captivating and haunting kind and that this is enhanced by harmonic treatment of the greatest possible richness and ingenuity. Thus much is evident from the pianoforte arrangement; the score reveals even more than the usual command of orchestral resource and knowledge of effect which we have learnt to expect from this composer. To students of Musical Form the first movement of this Symphony offers an interesting study, being based on four principal subjects instead of the usual two. These are presented in pairs—i.e., two "first" and two "second" subjects. It may be mentioned that Dvořák has confessed he had a programme in his mind while composing this Symphony; but what that programme was he declines to divulge. This, however, does not matter in the least—the work is clear as noon-day.

The Inchcape Rock. Ballad. By Robert Southey. Set to music for chorus and orchestra by J. Frederick Bridge.

[Novello, Ewer and Co.]

IN setting Southey's well-known ballad Professor Bridge has availed himself, with marked success, of the fine opportunities for writing dramatic, descriptive, and picturesque music which the subject offers, and has produced a little work which possesses every necessary qualification to rank as a great favourite with choral societies. It presents no difficulties which a fairly competent choir could not surmount. On the other hand, it is not without a passage here and there demanding the singers' best efforts for its realisation, and for that very reason should be all the more attractive. Professor Bridge has carefully avoided anything in the way of elaboration that would delay the "action," and has set the words in a straightforward, bold, and pointed manner, without a trace of diffuseness, and, generally, to melodic phrases at once vocal and dramatically appropriate. Altogether the music has a breezy freshness about it and may be said to "smell of the

sea." Beginning *Allegretto tranquillo* in A minor, with a sombre and suggestive theme in the orchestra and quiet, sustained phrases for the chorus, the composer portrays in the first half-dozen pages the impressive monotony of the calm sea by simple yet withal very effective means. The "descriptive" passage in which the tenors and basses imitate the sound of the Bell (softly accentuated dotted minims on the second beat of the bar), and the suave phrase, slightly Scotch in character, which does duty for the *Abbot* motive, deserve mention. A change of tempo and key introduces a swinging, joyous subject eminently suggestive of "the cheering power of Spring." From here the music grows in interest. The lowering of the boat, the sinking of the bell, &c., are illustrated by graphic, even realistic, but always interesting and appropriate music and we quickly reach the climax where the ship strikes the rock. The agonised cry, "It is the Inchcape Rock," is uttered *ff* in close imitation by the different parts of the chorus to a short dire-sounding exclamatory phrase, afterwards used as the *Doom* motive, to which the interval of an augmented fourth gives poignancy. The sinking of the ship is described in a stormy, strident passage, full of dash and power, and thence the music continues its course to an impressive end, the orchestra, after the voices are silent, pointing the moral, as it were, by thrice giving out the *Doom* motive, the first and second time with its fullest power, and finally *pp*.

The Law of Musical and Dramatic Copyright. By E. Cutler, Q.C., T. E. Smith, and F. E. Weatherly. Revised Edition. [Cassell and Co.]

THE additions which have been made to this work since its first appearance will undoubtedly add to its usefulness. Amongst these we note appendices setting forth the recent alterations in the law of Copyright in the United States, the text of the American Statute of 1891, the argument in support of the view that registration by a foreigner suing in our Courts is still necessary, and the various periods during which Copyright subsists in foreign countries. Nor have the recent decisions of the Courts upon several vexed questions been left out of account. Cases upon Registration under the English and International Copyright Acts, as well as upon the retrospective operation of the latest International Copyright Act, are assigned their proper places. In a work of such small dimensions as this it would obviously be impracticable to quote *in extenso* all the cases and all the statutes relating to the subject discussed. On the whole a wise selection appears to have been made, and the principles involved are generally stated with accuracy. It may be questioned, however, whether it be correct to say that "proprietors and assignees of musical compositions may sue for unlawful performance without previous registration" (p. 48). No doubt, under Section 24 of the Statute of William IV., the proprietor of a "dramatic piece" may sue without registration, and by the preamble of that Statute "dramatic piece" is to be taken to include "musical entertainment"; but as the Master of the Rolls pointed out in *Wall v. Taylor* (11 Q.B.D., 102), "musical entertainment" means the whole concert or performance and not detached portions of it—i.e., not the separate musical compositions forming the programme of a concert. Indeed, the authors themselves seem to have subsequently placed this construction on the Statute, for at p. 162 we read: "According to the best opinion, the necessity for registration before suing applies to performance of a musical composition." We regret that we cannot join in the eulogium bestowed upon the Berne Convention. This is not the place to point out its many discrepancies. Suffice it to say that, far from hailing it with "admiration" and "welcome," we think it too lenient to describe it, in the words of the learned author of another work on Copyright, as framed in language of diplomatic vagueness rather than in that of legal precision.

Novello's Octavo Anthems, Nos. 375—383.

[Novello, Ewer and Co.]

THE following numbers have recently been added to this useful series:—No. 375, "Let God arise," by T. Tallis Trimmell, is a very spirited composition, written with breadth and freedom, but church-like and not difficult. Solo voices are not essential. No. 376, "Hide not Thy face," by Kellow

J. Pye, is quiet, brief, and devotional, in every respect suitable for the coming Lenten season. No. 377, "Have mercy upon me," by the same composer, is an arrangement of Bach's Fugue in E, from the second set of "Das Wohltemperirte Clavier." The next of the series, "Bless the Lord," by Matthew Kingston, is a longer and more elaborate composition, but broad and dignified in character, and suitable for choir festivals or any occasion of public or local rejoicing. No. 379, "I was glad," by T. Tallis Trimmell, is described as a full Anthem, but a tenor soloist is required. It is written in a quiet church-like manner, and the *pianissimo* close is extremely effective. No. 380, "O perfect Love," by Joseph Barnby, is a beautiful though unpretentious and hymn-like Wedding Anthem (which was written for the marriage of the Duke and Duchess of Fife), the words, by Dora Blomfield, being equally impressive. No. 381, "Praise the Lord," by J. W. Elliott, is short, but bright and distinguished for its bold though musicianly harmonic progressions. No. 382, "Hallelujah," by Oliver King, is a Christmas Anthem for four voices, without soloists, the style being a happy combination of church-like dignity and modern feeling. No. 383, "Give unto the Lord," by Horatio W. Parker, is a remarkably effective though not difficult Anthem, full of rich harmonies, some of which suggest the idea that the composer must be familiar with modern French music.

Eton Songs. Written by Arthur Campbell Ainger. Set to music by Joseph Barnby. Illustrated by Herbert Marshall.

[The Leadenhall Press; Novello, Ewer and Co.; Simpkin, Marshall and Co.]

It is to be hoped that the publication of this handsome volume will stimulate further efforts in the same direction. The student-songs of the Germans occupy a prominent place in the rich store of that country's *Volkslieder*, while here, as yet, the song of the student is too often synonymous with the song of the music hall. It is only necessary to point to the magnificent "Academic" Overture of Brahms, the thematic material of which is entirely drawn from well-known German student-songs, in illustration of the difference in this respect between the two countries. Such a work would have been impossible to an English composer, for lack of material. Wherefore let all—whether Etonians or not—be grateful to those who, giving us these "Eton Songs," have contributed their mite towards the removal of so grave a reproach. There are two four-part secular songs, "Carmen Etonense" (already published by Messrs. Novello, Ewer and Co.) and "Victoria, our Queen," an Eton Jubilee Song; two hymns—one for "Founders' Day" and another "For Dedication of Lower Chapel"; and five songs for a single voice, with unison chorus, respectively entitled "The Silver Thames," "Cricket is King," "St. Andrew's Day," "A Song of Fives," and "Vale." The end in view being the production of songs easy to learn and difficult to forget, it is obvious that simplicity and directness were essential requirements. We venture to think that in both respects the work of Mr. Ainger and Mr. Barnby will meet approval. Of the illustrations, as of the book generally, regarded as a bait to the bibliophile, it is sufficient to say that nothing could be in better taste. No less than thirty-two of the most familiar views, besides a sketch of Edward Powell, "for more than forty years a faithful servant of Eton," are given. Among the most beautiful of these studies in "black and white" may be named the views of Boveney Lock, of Windsor Castle, and of the interior of the Chapel. The volume is, by special permission, dedicated to Her Majesty the Queen.

My soul truly waiteth (Psalm 62). For soli, chorus, and organ, or orchestra. *Magnificat and Nunc dimittis in F*. For men's voices. By Gerard Cobb.

[Novello, Ewer and Co.]

MR. COBB has selected the Prayer Book version of the Psalm, and his setting is in five numbers. It is composed for the Festival of the North-Eastern Choir Association, which is to be held at Ripon in July next. As the work is too long for ordinary purposes the author suggests that it may be divided into two separate anthems, the first ending with the

seventh verse. It opens with a broad, dignified chorus in F, changing to an *Allegro* in A minor, 3-4 time, at the words "How long will ye imagine mischief." This section is declamatory and extremely effective. The return to the style of the opening chorus is well managed and with this the first part of the Psalm ends. No. 3, "O put your trust," is a soprano solo in B flat, brief, but flowing and tuneful, with a somewhat florid accompaniment. To this succeeds a choral duet for tenors and basses, "O trust not in wrong," in E flat, 6-4 measure. The final chorus, "God spake once," opens fugally in G minor, but after a while there is a transition to the original key and the Psalm comes to a very quiet close with a passage for tenor solo and a reprise of the initial phrase of the opening chorus. If not particularly festive in character, Mr. Cobb's work is exceedingly well written and, generally speaking, genial and unlaboured. In the setting of the evening Canticles the voices are divided into three parts, one tenor and two basses. The music presents no particular characteristics on which to dwell, but it is at once church-like and unpretentious.

Original Compositions for the Organ, Nos. 144-146.

[Novello, Ewer and Co.]

THE first of these numbers consists of an *Allegretto Pastorale* in B flat, by Herbert Wareing, a piece in which the composer ignores the stereotyped 6-8 measure generally thought indispensable in music of a pastoral character, and writes in 4-4 measure. He further shows his indifference to conventionality by a more liberal employment of chromatic chords and extraneous modulations than is usual with English composers of organ music. The effect of his sketch would much depend upon the skill of the executant in matters of registration, &c., though it presents no difficulties of a technical nature. Mr. Alfred Alexander's Sonata in D minor (No. 145) is, of course, a work of a more elaborate and ambitious nature. The first movement, though not strictly symphonic in respect of form, is fairly symmetrical and wholly consistent in the use made of the subject-matter. The next section is an expressive *Adagio* in B flat, written with much freedom as regards modulations and the use of modern chords, but always musicianly and organ-like in tone. The *Finale* is a four-part fugue worked out at considerable length and with much ingenuity. The close in the major is extremely effective, and the Sonata generally may be highly commended for its musicianly and pleasing qualities. No. 146 is a March in C, by H. Elliot Button, bright and festive in character, but quite easy. The Trio, in A flat, is especially light and tuneful.

A Record of the Cambridge Centenary Commemoration on December 4 and 5, 1891, of Wolfgang Amadé Mozart. Edited by Sedley Taylor, M.A., Senior Vice-President of the Cambridge University Musical Society.

[Macmillan and Co.]

THE contents of this elegant little volume are—firstly, a Lecture on the life of Mozart, delivered at the Alexandra Hall by Mr. Sedley Taylor, into the fifty pages of which he has skillfully managed to compress the 1,500 of Otto Jahn; secondly, the analytical programme of sacred music performed in the Chapel of Trinity College; thirdly, that of the secular music given in the Hall of Gonville and Caius College. There is also a Minuet composed by Mozart in his fifth year. Altogether a most interesting little volume.

A Violin Method. By Otto Peiniger. (Robert Cocks' Modern Methods, No. 2.) [Robert Cocks and Co.]

THIS is essentially an instruction book of to-day. Although, as the author himself says in his preface, it is hardly possible in compiling a guide for the study of the violin to insert anything new; nevertheless, in this book will be found many old friends with new faces, for the rudiments of this, the most difficult of all instruments, have been set down in a clear and comprehensive manner. The object of the author appears to be to supply a guide book for teachers as well as an instruction book for those who are attempting to teach themselves; a separate violin part is provided, and

there is a well-devised list of works for study given at the end of the book. The method does not offer any new theory to assist to remove the difficulties of the instrument, but the object of the author seems rather to endeavour to make the rules plain and easily comprehended. To effect this the various directions are couched in the form of phraseology known as colloquial, and by so doing the only fault possible to discover has been committed. As an adjunct to some other existing text-book the method will be found of the greatest value both to students and to teachers, and, moreover, those who are supposed to be sufficiently proficient to dispense with an instruction book will find many useful hints and interesting studies in Otto Peiniger's "Violin Method."

The Organ Works of J. S. Bach. Edited by J. F. Bridge and James Higgs. Book 10.
[Novello, Ewer and Co.]

THIS instalment of what may fairly be described as the most useful edition of Bach's organ works ever issued includes two rarely-played Preludes and Fugues in D minor (Dorian mode) and A minor, the renowned Passacaglia in C minor, and the majestic Fugue in the same key, the subject of which the composer took from Giovanni Legrenzi. As in the previous books, the prefatorial remarks of the editors are valuable, and the task of the performer will be considerably lightened by the clearness with which the work is indicated for either hand.

The Morning and Evening Service, together with the Holy Communion Office, in B flat. By Henry John King.
[Novello, Ewer and Co.]

ALTHOUGH this setting of the musical portion of the Liturgy is comparatively simple, being mostly in plain four-part harmony, it is varied in style, some portions being obviously founded on the Gregorian Tones, while others are modern alike in melody and harmony. The composer, however, justifies his eclecticism by writing equally well in the ancient and the late nineteenth century manner. His Service is throughout pleasing and musicianly and well within the means of ordinary choirs.

FOREIGN NOTES.

THE Vienna Musical and Dramatic Exhibition will be opened on the 7th inst., and is to be closed, according to present arrangements, on October 9. The inauguration ceremony will be performed in the "Tonhalle" (the great hall specially constructed for concert performances) on the day in question, while in the evening a grand dramatic performance will be held in the Exhibition Theatre, in which all the principal Viennese actors will take part. During the present month the German Theatre at Berlin, the National Theatre of Pesth, and the Comédie Française will give performances at this theatre. In June the Czech Opera, Madame Rejane, of the Paris Variétés, and director Pollini, with the "Tragedy of Man," will be seen. In July ballets, operettas, and farces will be given by companies from different countries. In August a French operetta company will appear first, and the Brixlegg peasants will play "Andras Hofer." In September a grand operatic season will begin, with MM. Sonzogno and Mascagni as manager and conductor respectively.

Under the auspices of the committee of the forthcoming Vienna Exhibition, an "Album of living Viennese masters" is to be published, which is likely to prove not the least interesting souvenir of the event to musical visitors of the Austrian capital. Among the noted musicians who will contribute original compositions to the volume, we notice the names of Brahms, Bruckner, Brüll, Goldmark, Heuberger, Julius Zellner, as well as Johann Strauss, Suppé, and Millocker.

It is stated upon trustworthy authority that Verdi's new opera "Falstaff" will be brought out in January or February next at La Scala of Milan, and will soon after also be produced at Rome. M. Maurel is to create the titular part, and the important *première* having been at length brought within measurable distance is looked forward to with intense interest in Italian musical circles.

A correspondent of a London paper relates that the veteran Maestro, in a recent conversation with some intimate friends, said he had written "Falstaff" because Boito had succeeded in furnishing him with a libretto full of the spirit of real fun; a libretto which was "his ideal of the musical comedy as he himself understood it." Writing this opera, he declared, had been one of the most amusing things of his life. He is also reported to have remarked that he felt it in him to write yet one or two more serious works but for the material trouble of putting down so many thousand notes on paper!

The report of Signor Mascagni having completed the score of his new Opera, "I Rantzau," is being confirmed in Italian papers. The work is to be brought out at the Pagliano Theatre, Florence, and the principal parts are to be created by Signor Terrazini and Signor de Lucia.

Mascagni's opera "L'Amico Fritz" was brought out at the Berlin Royal Opera on March 19, with a German translation of the libretto, and was very cordially received. The performance was conducted by Herr Felix Weingartner, the leading parts being interpreted by Herren Sylva (Fritz) and Betz (Rabbi), Mesdames Pierson (Suzel) and Rothhauser (Joseph). Herr Otto Lessmann, the able editor of the Berlin *Allgemeine Musik-Zeitung*, in an interesting notice of the performance, considers the new work, while by no means free from certain crudities and anomalies, to be, nevertheless, a distinct advance upon the young Maestro's "Cavalleria Rusticana." Among the most effective numbers of the opera, the critic signals the song of Suzel presenting the violets, the violin solo and song of the gipsy Joseph, and the march of the children, in the first act; the duet between Suzel and Fritz under the cherry tree, and the scene between the former and the Rabbi in the second; and the song of the gipsy and the impassioned air of Fritz, in the third act. The *Intermezzo sinfonico* preceding the third act had to be repeated, Count Hochberg, the director of the Berlin Opera, himself giving, from his box, the initiative for thus breaking the rules of the house, according to which all calls for repetition are to be strictly disregarded.

Herr Wilhelm Kienzl, whose opera "Heilmars der Narr" met with a very favourable reception on its recent first performance at the Munich Hof-Theater, has been appointed to the post of third Capellmeister at that Royal institution.

At the Krollsch-Theater, Berlin, several new operatic works by composers belonging to the younger generation of German musicians are to be brought out in the course of the summer season, amongst their number being "Margaritta," by E. Meyer-Hellmund, and "Der Schmied von Greta Green," by C. Doeber, both in three acts; and a four-act opera "Alienor," by Hubay. Angelo Neumann will also give a series of performances, with the *personnel* of the Prague Opera, during the months of June and July next in the German capital, his repertory including (for the first time here) the scenic representation of Liszt's oratorio "St. Elizabeth."

According to some interesting statistics concerning the musical activity of Vienna, the number of the more important concerts given in that capital during the past six months was 158, the chief performers being mostly foreigners, some of world-wide reputation. The performers represented every country, from America to Roumania. Many of the male and female artists came to Vienna, not so much to make money as to acquire fame by winning the approval of the critics and audiences of the capital.

The second Westphalian Music-festival is announced to take place on the 21st and 22nd inst., at Dortmund, the programme including the following numbers: Beethoven's Seventh Symphony, a symphonic poem by Liszt, Haydn's "Creation," Bach's Cantata "Lobet Gott in seinen Reichen," and Brahms's "Schicksalslied." Dr. Joachim will play Bruch's third Violin Concerto. The festival will be conducted by Herr Janssen.

The ceremony of unveiling the Mendelssohn monument, in front of the Neue Gewandhaus in Leipzig, is to take place on the 22nd of this month. The proceedings will include the performance, at the new Gewandhaus, of the master's "Athalie."

M. Massenet's new opera "Werther" is to be first performed, after its recent successful *première* at Vienna, at the Weimar Hof-Theater, where the work is in active

preparation. By a curious coincidence the representative here of the part of the hero will be Herr Gilssen, alias Buff, a grand-nephew of Charlotte Buff, the original of Goethe's *Lotte*, so that, as a waggish critic remarks, "the young fellow will be actually making love to his great-aunt on the stage before all the people."

The widow of Friedrich von Flotow, the composer of "Martha," has nearly completed a biography of her late husband, which will shortly be published. The lady, who some time since married a major in the Austrian Army, resides in Vienna.

A one-act mythological Idyl, "Aci e Galatea," by the Maestro Redente Zardo, met with great success on its recent first performance at the Chiabrera Theatre of Savona.

An opera, "The Child of the Tabornies," by the Czech composer, Karel Bendl, met with an enthusiastic reception on its first performance last month at the Bohemian National Theatre, of Prague. The work is also spoken of in terms of high praise in the ably conducted Bohemian music journal *Dalibor*.

The Vienna Philharmonic Society (Gesellschaft der Musik-Freunde) has opened the competition for the Beethoven Prize of that institution (a sum of 1,000 florins) to be awarded next year, for the composition of either an opera, oratorio, cantata, symphony, concerto, or sonata. Competitors of every nationality are admitted, but have to confine themselves to one work only, to be sent in not later than March 1, 1893.

At a pupils' Concert of the Leipzig Conservatorium, held on the 5th ult., the programme included an Overture entitled "Enoch Arden," written by a young American student of the institution, Mr. N. Svoing Hyatt, which attracted the attention of a critical audience and is spoken of in the *Neue Zeitschrift für Musik* as being a work full of the very highest promise.

The new opera "Hertha," by the young Swiss composer Franz Curti, recently brought out with conspicuous success at Riga, has been accepted for performance at the Royal Opera at Cassel.

A project has been set on foot in Frankfort-on-Main for the erection there of a monument to Arthur Schopenhauer, whose ethical and æsthetic tenets have exercised so marked an influence upon Richard Wagner and modern German musicians generally. Dr. Hans von Bülow will, it is stated, shortly give a special Concert at Frankfort in aid of the project in question.

An interesting relic has just been added to the collection of the Mozarteum, at Salzburg—viz., the watch presented to the master, when in his fifteenth year, by the Empress Maria Theresa, of Austria. This timepiece, which, apart from the historical and personal interest attaching to it, is of considerable intrinsic value, being studded with diamonds, was formerly in the possession of Herr Pfeffer, of Buda-Pesth, lately deceased, who bequeathed it to the Salzburg Institution.

The Stradivarius violin known as the "Jupiter," which has been successively in the possession of Viotti and of Rode, has just been purchased by the well-known violin virtuoso, Herr Hugo Heermann.

The "St. Matthew" Passion, by Heinrich Schütz, the forerunner of the great Bach as regards this form of musical art, was performed recently at the University Church of St. Paul's, Leipzig, with the co-operation of the Gewandhaus orchestra, under the direction of Herr Bruno Röthig.

The fiftieth performance of Wagner's "Lohengrin" was recorded last month at the Paris Grand Opéra.

Mr. Algernon Ashton's "Fandango" (No. 3 of "Spanish Dances") was played with much success at a recent Subscription Concert in Reichenberg (Bohemia) by Fräulein Marie Teimer, an able local pianist.

A correspondent informs us of an excellent performance, on the 2nd ult., of Bach's stupendous Mass in B minor, by the Gesangverein, of Barmen, in commemoration of the seventy-fifth anniversary of that Institution. The performance was conducted by Herr Anton Krause, the highly meritorious Barmen musik-director, and for many years past the esteemed Conductor of the Gesangverein.

An opera, entitled "Isora di Provenza," by Signor Mancinelli, was brought out on the 22nd ult., at the Hamburg Stadt-Theater, and met with a highly favourable reception, the composer, who was present, being called before the

curtain several times. The work had already been performed some years since, both at Bologna and at Naples, but has been considerably retouched by its composer. The libretto, from the pen of Signor Zanardini, is founded upon Victor Hugo's "Légende des Siècles."

Anton Rubinstein has completed the score of his new Biblical drama "Moses," the libretto of which is from the pen of Hermann Mosenthal, the well-known German dramatic author. The work is divided into eight parts or tableaux, illustrative of the career, from the cradle to the grave, of the great leader of the Israelites, and will occupy two evenings in performance. The pianist-composer took part both as conductor and performer in the Leipzig Gewandhaus Concert of March 24, which was entirely devoted to compositions from his pen. He was received with unbounded enthusiasm by a crowded audience.

The establishment of an Academy of Music for the Blind is projected at Königsberg, a committee having been formed for the purpose of promoting this most laudable scheme.

The annual meeting of the Allgemeine Deutsche Musikverein is announced to take place from September 16 to 18 next, at Vienna.

A new sacred Oratorio, "Christus der Auferstandene," composed by Herr Gustav Schreck, the book compiled from Scriptural and other sources by the composer's wife, created a highly favourable impression upon its recent first performance at the Leipzig Gewandhaus.

Hans Sommer's opera "Loreley," successfully brought out recently at Brunswick, is to be performed also at the Weimar Hof-Theater, under the direction of Herr Richard Strauss, during the present month.

Mr. Eduard Zeldenrust, the gifted young pianist, residing in London, has recently met with a most flattering reception in Concert performances both at Berlin and at Amsterdam. The artist will return to the German capital in November next, in order to take part, by special request, in a Concert to be given by the Singakademie, under the direction of Herr Siegfried Ochs.

The centenary of the composition, by Rouget de l'Isle, of the "Marseillaise" was celebrated on the 24th ult. in Choisy-le-Roi, the composer's native town, by a grand performance of the stirring national hymn on the part of a combination of military bands, the members of several choral societies, and a number of school children, under the direction of M. Wettge.

A committee of experts, including a number of eminent French authors, composers, and executive artists, presided over by M. Bourgeois, has been appointed by the French government to enquire into the working of the existing regulations at the Paris Conservatoire, and to suggest such alterations or modifications as may be deemed advisable.

It is stated that Count Hochberg, the director of the Berlin Opera, has acquired the right of first production in Germany of Bizet's opera "Djamileh," a one-act opera, performed in Paris in 1872, but soon overshadowed by the immense success of "Carmen."

A new operetta, "La Femme de Narcisse," by M. Varney, was brought out on the 18th ult. at the Renaissance Theatre, of Paris, with brilliant success. The subject of the libretto is a lively one, and the music wedded thereto is described as full of melody, sprightliness, and grace.

M. Alphonse Duvernoy's opera "Sardanapale," some fragments of which only had been produced some ten years ago in Paris, at one of M. Lamoureux's Concerts, was brought out last month, at the Grand Théâtre of Liège, with marked success. A number of professional musicians and amateurs had journeyed over from Paris to witness the interesting *première*.

Miss Florence Menk-Meyer, an Australian pianist and composer, who appeared in London a few years ago, has given Concerts in Paris during the past month with considerable success.

At the Théâtre de la Monnaie, of Brussels, Verdi's early opera "Jerusalem" (first produced in 1847, at Paris) was revived last month with, however, but moderate success. At the same house M. Noël Desjoeux's lyrical drama "Gyptis," already performed on the provincial stages of Rouen and Marseilles, was announced to be brought out during the past month.

M. Alphonse Duvernoy's opera "Sardanapale," some fragments of which only had been produced some ten years ago in Paris, at one of M. Lamoureux's Concerts, was brought out last month, at the Grand Théâtre of Liège, with marked success. A number of professional musicians and amateurs had journeyed over from Paris to witness the interesting *première*.

M. Alexandre Guilmant, the eminent French organist, gave the first of his annual Organ Concerts of the season at the Paris Trocadero on the 13th ult., before a numerous audience. The artist played, amongst other solo pieces, a Toccata and Fugue by Sebastian Bach and a Concerto by Handel, composers whose instrumental works would, but for him, be comparatively unknown to French audiences. M. Guilmant had the co-operation of a small but efficient orchestra, conducted by M. Gabriel Marie.

Tschaikowski is reported to be busily engaged upon a new operatic work, "King René's Daughter," founded upon Henrik Hertz's drama of the same title.

The prize for the best string quartet offered last year by the St. Petersburg Society for the Cultivation of Chamber Music has been awarded to Herr M. Weber, of Wiesbaden, and the second to M. Sokolow, of St. Petersburg. The jury consisted of MM. Tschaikowski, Rymiski-Korsakow, Napravnik, and La Roche.

A somewhat tardy celebration of the Rossini Centenary took place on the 8th ult., at the La Scala Theatre of Milan, the occasion being, however, rendered doubly memorable by the presence of Giuseppe Verdi, who, moreover, conducted a portion of the performance. The latter included the Overtures to "La Cambiale di Matrimonio" (Rossini's first operatic work) and "Guillaume Tell," the "Stabat Mater," and the prayer from "Mosè," the latter conducted by Verdi. On account partly of the presence of the idolized living one, the homage paid to the dead master took the form of enthusiastic demonstrations altogether beyond description on the part of the numerous audience. There was a choir of some 450 voices and an orchestra numbering 150 performers.

At the Teatro Pagliano, of Florence, a new opera, "Tilda," the libretto by Signor Zanardini, the music by the young Maestro Cilea, was first produced last month and met with a highly successful reception.

A new four-act opera, entitled "Cimbelino," the libretto founded upon Shakespeare's play and written by Signor Golisciani, the music by M. Van Westerhout, a Naples musician with Wagnerian leanings, was brought out last month at the Teatro Argentina, of Rome, and was well received, although the press organs are greatly divided in their estimate of the merits of the new work.

Fifty-five national bands of Italy are to take part in a contest to be held at Genoa in connection with the forthcoming celebration of the Christopher Columbus Centenary.

Signor Arrigo Boito, the composer of "Mefistofele," has been appointed, by the Italian Government, Inspector-General of the Conservatorios and other recognised music-teaching institutions of the kingdom, with a view to his reporting periodically upon the status of the technical instruction carried on at these establishments.

A commemorative tablet is to be attached, by order of the Municipal Council of Venice, to the old Theatre of San Mose in that town, where, at the age of eighteen, Rossini made his *début* as an operatic composer with "La Cambiale di Matrimonio."

A most successful first performance took place last month, at Turin, of a new operetta entitled "Studenti Parigini," by the Maestro Settimo Sarroto.

CORRESPONDENCE.

THE "VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My letters in your December and January numbers seem to have elicited an amount of information that may be said to have solved the question raised in them. Mr. Kidson's learned letter in your February issue definitely settles these statements:—

(1.) That the air to the "Vicar of Bray" that I quoted from my MS. book in December was copied in all likelihood from a broadside, circa 1735-1740, and was printed before this by Walsh in his "Musical Miscellany" (1734) to the words of the "Vicar of Bray."

(2.) That this air is an old Scotch air known as "Bessy Bell," to be found at least as early as Thomson's "Orpheus Caledonius" (1725).

The present tune to the "Vicar of Bray" does not, so far as I know, appear in combination with the words before the *Vocal Magazine* (1778). Unless someone can find an earlier instance, it seems to me that my original conjecture that the tune given in your December Number was the original tune to the "Vicar of Bray" has been established.—

Your obedient Servant,

JOHN H. MEE.

Kettel Hall, Oxford.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I lately came across the following entry in Pepys's Diary, which I think may probably refer to an early version of the "Vicar of Bray":—

"June 16 [1668]. . . Come to Newbury, and there dined; and music; a song of the old courtier of Queene Elizabeth's, and how he was changed upon the coming in of the King, did please me mightily, and I did cause W. Hewer to write it out." It is perhaps extravagant to suggest that Hewer's transcription may be amongst the MSS. in the Pepysian Library (musical department?), but I think the possibility warrants a search therein.—Yours truly,

ARTHUR E. GRIMSHAW.

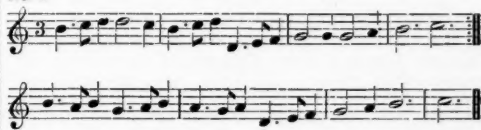
Leeds.

"BESSY BELL" AND A WELSH AIR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The air which "F. R. C." has sent, copied from the modern Collection of Welsh Songs, has perhaps some slight degree of resemblance to the air "Bessy Bell," but it bears a still greater to the popular tune now well known by its adaptation to Burns's song "The Deil's awa' wi' the Exciseman." In its original form this melody is first seen in Playford's "Dancing Master" in all the many editions from 1650-1 to 1716. In this it is called "The Hemp Dresser," with the additional titles, "The London Gentlewoman," or "The London Maid." The air is the same in all the editions, this following being copied from the third edition, 1665, and being nearly note for note as in the sixteenth, 1716—

"The London Gentlewoman; or, The Hemp Dresser." From the
No. 1. "Dancing Master," 1665.



After the first editions of the "Dancing Master," Tom D'Urfey wrote a song to a better version of the air, and published it in "A Third Collection of New Songs, never printed before. The words by Mr. D'Urfey." London, folio, 1685. The song he wrote is at page 7, and is called "The Winchester Christening, the Sequel to the Winchester Wedding, a new Song set to the tune of a pretty country dance called The Hemp Dresser."

"The Winchester Christening" &c., from D'Urfey's
third book, 1685.



The song is a poor parody of the delightful original by Sir John Suckling, "I'll tell thee, Dick, where I have been." D'Urfey's song commences—

The sun had loosed his weary team
And turned his steeds a-grazing, &c.

When "Wit and Mirth" was published in 1698, D'Urfey included in it the song and air; it is also found upon contemporary musical broadsides, and is in other early collections. It was used, as "Bessy Bell" was, in the "Beggars' Opera" (1728), set to the song "The first time at the looking glass," and after this time in many ballad operas and collections innumerable. Under the title "When Sol had loosed" it was published in Oswald's "Caledonian Pocket Companion," 8vo, cir. 1750-60. This, no doubt, led to its being considered a Scotch tune, and when Burns's song was put to it in the fourth volume of Johnson's "Scots Museum" (1792) its Scottish claim got a firmer hold.

Chappell gives a rather meagre account of the air, and strangely enough does not point out the poorness and the imperfect character of the tune as it appears in his "Dancing Master" both early and late, and the improvement in D'Urfey's setting, which is the one he himself mostly adheres to.

The Welsh setting published in the Songs of Wales has most probably been copied from one of Edward Jones's Welsh collections, published at the end of the last century and beginning of this. Both Jones and Parry included in their Gatherings airs which had been published years before as English or other airs, and this without any mention of the circumstance and evidence of their Welsh nationality. Such, among others, are "Of noble race was Shenkin" and "The dawning of the day," the latter being originally "Windsor Terrace."—Yours truly,

128, Burley Road, Leeds.

FRANK KIDSON.

Correction.—In the February Number of THE MUSICAL TIMES, by a slip of the pen, I said that the song "Vicar of Bray" was in Vol. II. of the "Merry Musician." I should have written Vol. IV.

BROKEN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Bacon's "Sylva Sylvarum" (page 72, 1628 Edition) says:—

"All *Concords* and *Discords* of *Musicke*, are, (no doubt) *Sympathies*, and *Antipathies* of *Sounds*. And so (likewise) in that *Musicke*, which wee call *Broken Musicke*, or *Consorte Musicke*; Some *Consorts* of *Instruments* are sweeter than others; (A Thing not sufficiently yet observed:) As the *Irish Harpe*, and *Base Viall* agree well: The *Recorder* and *Stringed Musicke* agree well: *Organs* and the *Voice* agree well: &c. But the *Virginnalls* and the *Lute*; Or the *Welsh-Harpe*, and the *Irish Harpe*; Or the *Voice* and *Pipes* alone, agree not so well; But for the *Melioration* of *Musicke*, there is yet much left (in this Point of *Exquisite Consort*), to try and enquire."

It is probable that this (rather than the passage in the "Essay of Masques and Triumphs," quoted in the article by "W. H. C." in THE MUSICAL TIMES for April) is what Sir G. A. Macfarren referred to. Any way, the "Sylva Sylvarum" paragraph brings additional evidence as to the meaning of "broken music" as the phrase was used in Shakespeare's time. It is furthermore worthy of consideration whether Matthew Locke's "broken Consort" gives a perfect explanation of the phrase "broken music." The discourse of *Henry* and *Katharine* ("King Henry V.") loses nothing from the supposition that *Katharine's* speech was "broken" because it was partly English, partly French. This is quite in accordance with Sir G. A. Macfarren's explanation; but not so strictly in accordance with the Matthew Locke statement that music was broken when the number of parts was lessened.—Yours obediently,

ANDREW DEAKIN.

Soho Park, Birmingham, April 12, 1892.

[The quotation from "Sylva Sylvarum" proves that the author regarded "broken music" as synonymous with "consort music"—that is to say, concerted music for

voices or instruments. Sir G. Macfarren could not have referred to this passage when he suggested that "broken music" meant the intermixture of strings and wind. Here several of the examples cited are for concerted strings alone.—W. H. C.]

ANCIENT AND MODERN FORMS OF HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reviewing Mr. Julian's "Dictionary of Hymnology" J. S. writes: "*Musical purists* also turn up from time to time who call aloud for the old English tunes to be restored to their original shape." Does not a previous paragraph suggest a very practical argument in favour of such restoration, at least in some cases? The paragraph I refer to is this: "All practical musicians have had some unpleasant experience of the difficulty of setting to music words . . . in such irregular rhythm," &c.

One of the commonest irregularities of rhythm is the frequent substitution of a trochee for an iambus at the beginning of an Iambic line. Unless the musical rhythm in such cases is changed from verse to verse there results a false accentuation of words, very painful to the ears of a verbal purist. In the old English tunes in Iambic metres each line begins and ends with a note of double length, with the result (whether intentional or not) that a false metre is hardly perceived by the ear. Not only does the obviously conventional form of the music fail to impress the idea of recurring accent upon the mind, but the extra length given to the first syllable of the trochee does really compensate for the loss of its proper position in the musical bar. Take, for instance, "St. Michael's," as printed in "Hymns Ancient and Modern" to Hymn 446, where we get such accents as "Bright shall the crown" and, much worse, "Bitter the cup," "Boundless their joy." Sing the tune as originally written, with a semibreve instead of a minim at the beginning of each line, and the words regain almost entirely their proper form.—Yours faithfully,

CHRIST. THOMPSON.

Pensax Vicarage, Tenbury, April 21, 1892.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANDREW ARMOUR.—(1). There are two Masses by Ambrose Thomas, a "Requiem" and a "Messe Solennelle," the latter of which is published at 20 francs net. We know of none entitled "St. Cecilia." (2). The "St. Cecilia" Mass by Ad. Adam is not published in complete vocal score, but four of the movements may be had separately. (3). The vocal score of Schumann's Mass in C minor costs 4s. 6d.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEE.—An excellent performance of J. More Smieton's dramatic Cantata *King Arthur* was given by the Choral Union on March 30 under the direction of Mr. David Johnston. The soloists were Madame Isabel George, Mr. Bantock Pierpoint, and Mr. Charles Chillely. Mr. Harvey accompanied with customary skill. The chorus was in capital form and the audience very appreciative.

ANDOVER.—An excellent rendering of Stainer's *Crucifixion* was given by a choir of about 100 voices at the Parish Church here in

Passion Week, which attracted a very large congregation. The Rev. H. W. Carpenter, Minor Canon of Salisbury Cathedral, and the Rev. H. P. May, of Andover, sang the solos in excellent style; and the Quartet, "God so loved the world," sung unaccompanied, was well rendered. Mr. Chuter conducted and Mr. George H. Westbury, who had trained the chorus, played the organ accompaniments.

BARNSTAPLE.—On the 19th ult. the Eastern Musical Festival Society gave excellent performances of Dr. Edwards's Motet *Praise to the Holy Spirit*, Stanford's *Battle of the Baltic*, and a miscellaneous selection. The soloists were Miss Jessie Hotine, Mr. R. Groom, and Mr. C. J. Bath. Dr. Edwards conducted with his usual tact. The Motet, which will be remembered, was produced at the Hereford Festival last year, was much appreciated by the audience, whose hearty applause will no doubt stimulate the gifted composer to further efforts.

BISHOP AUCLAND.—The last Concert of the season was given by the Auckland Musical Society on March 28, when Barnett's *Ancient Mariner* and Bridge's *Inchcape Rock* were given, with chorus and orchestra. The latter work was performed for the first time in the North of England, and made a marked impression, and it is but a reasonable expectation to indulge that so meritorious a composition will speedily be found in the repertoire of every choral society in the land. The composer has caught the spirit of Southey's poem, bringing vividly before our mind's eye the dare-devil pirate and his ill-fated vessel. The work, which is for chorus and orchestra (no solos), is by no means easy; yet the difficulties are just those which render the music interesting, and this has been largely increased by a judicious use of the *Leitmotive*. The artists engaged in Barnett's work were Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. M. Tutnail. Among the miscellaneous pieces was Schubert's "Death and the Maiden" string quartet, ably performed by Mr. J. H. Beers, Mr. Verdi Fawcett, Mr. J. H. Hill, and Mr. Sam Beers. The choir was augmented to twenty voices from the Rev. Canon Firth's Durham Choir. Mr. J. H. Beers was leader, Mr. Hornung and Mr. W. Wilkinson, accompanists, and Mr. Kilburn, Conductor.

BOURNEMOUTH.—The Boscombe Choral Society gave an evening Concert in aid of the National Sanatorium for Consumption, on the 19th ult. Part I., *May Queen*; Part II., Miscellaneous. The soloists were Miss Hodge, Mrs. Turtton, Mrs. Walter Howgate, and Mr. Macgough. Accompanist, Madame Steiner. Conductor, Mr. F. J. Dagard.

CATERHAM.—A successful Concert was given by the Choral Society on the 6th ult., when Haydn's *Creation* was performed. The soloists were Miss Ada Loaring, Mr. Kenningham, and Mr. Kempton. Miss Loaring was heard to great advantage in "With verdure clad." Mr. Kenningham rendered "In native worth" with great effect. The choruses were executed with a precision and accuracy that did credit to the Conductor, Mr. Charles Hunt, and an efficient orchestra of thirty-three performers was led by Mr. Arthur A. Hunt.

CHEPSTOW.—A performance of *Elijah* was given by the Choral Society in the Parish Church on the 20th ult. Miss Beatrice Gough (pupil of Miss Hilda Wilson) greatly distinguished herself in the soprano solos, and Miss Hilda Wilson's singing created a deep impression. Mr. Lonsen was entrusted with the part of the Prophet and Mr. Fredericks was excellent in the tenor music. The chorus, under their Conductor, Mr. Fred. Whishaw, acquitted themselves in a manner which did them infinite credit, especially in "Thanks be to God" and "Be not afraid." The organ, played by Mr. Kingsford, was supplemented by a small orchestra, consisting of instrumentalists from Newport and Chepstow, led by Mr. Richards.

CHESTER.—On Good Friday Sir John Stainer's Oratorio *The Crucifixion* was performed at Eaton Chapel, the soloists being Mr. E. S. Giles and Mr. W. E. Snelson. The choruses were sung by the chapel choir. Mr. H. J. Timothy presided at the organ.

CHESTERFIELD.—Haydn's *Creation* was performed, on March 20, by the Harmonic Society, in the Stephenson Memorial Hall, under the patronage of most persons of influence in the town. There was a very large audience and the performance was of great merit. Miss Ada Loaring (soprano) was highly successful in all her selections. "With verdure clad" was beautifully sung. Mr. Charles Blagbro was the bass. The band and chorus did their work well. Mr. G. A. Seed was the Conductor.

CHICHESTER.—A selection from *The Messiah* and Mendelssohn's Motet *Hear my Prayer* was given here on the 5th ult. The chorus numbered about seventy voices and was conducted by Mr. Seymour Kelly. The solo vocalists were Miss Edith Lake, Messrs. Kolbich Pelly, Clifford Hunnybun, George Fielder, and Seymour Kelly, the latter giving a magnificent rendering of "Why do the nations?" A special feature of the Concert was an instrumental Trio by Dr. F. J. Head (pianoforte), Mr. H. P. Allen (harmonium), and Mr. A. J. Whitehead (violin). Mrs. Dean presided at the pianoforte and Mr. Allen at the harmonium.

CHURCH STRETTON (SALOP).—An amateur Musical Society, lately formed, here to replace an older one, gave its first Concert on the 20th ult., under Mr. J. H. Chester, Organist of the Parish Church. The first part consisted of Stanford's *Revenge*, very creditably performed, the pianoforte and harmonium accompaniment being taken by Mrs. Barnett and Mr. C. Woolley. The second part of the programme consisted of part-songs, trios, and solos, all of which were well received by a large and appreciative audience.

COCKERMOUTH.—On the 21st ult., in the spacious Drill Hall of this town, a most successful performance of Handel's *Samson* was given by the united Choral Societies of Cockermouth and Keswick, with orchestra and choir, under the leadership of Mr. F. W. Schofield. The performers numbered 230. The principals were Miss Annie Cockcroft, Madame Ashcroft Clarke, Mr. Tom Child, and Mr. W. Thornton. The Conductor was Mr. P. T. Freeman, of Keswick.

DINGWALL, N.B.—The Choral Union gave its final Concert for the season here, in the Masonic Hall, on Tuesday evening, the 12th ult. Sir Arthur G. R. Mackenzie, Bart., of Coull, presided, and there was a large and appreciative audience. An excellent miscellaneous programme of part-songs, glees, &c., was presented, one of the most successful being Bishop's "Now tramp," the soprano solo being sung by Miss Bruce with much effect. The feature of the Concert was the brilliant pianoforte playing of Mr. Whitehead, in a charming Minuet and Gavotte from his own pen; he also sang Sullivan's "Sweethearts" most delightfully, and was associated with Miss Ross in a pianoforte and organ duet, a selection from *Faust*. Miss Bruce was most successful in "My Lady's Bower," and in a vocal duet with Mr. Whitehead, Offenbach's "I'm an Alsatian." The other soloists were Misses Munro, Mackenzie, and Macalister, Messrs. Ross and Macpherson. The evening before Mr. Whitehead, the able and popular Conductor of the Society, was presented with a handsome ivory *bâton* as a mark of the members' sincere esteem.

EASTBOURNE.—An excellent Lecture, entitled "Music in its practical aspect as it enters into our every-day life," was given at the Town Hall on March 30, by Mr. George Langley, a local professor of repute. The audience was large and very appreciative.

EVESHAM.—The Town Hall was filled to repletion on the 20th ult., when the local Choral Society, which was inaugurated three years ago by Miss Myra Taylor and Miss Gill Smith, gave its annual Concert. On the previous evening, at the final rehearsal, Mr. H. St. John Wilding, head master of the Grammar School, on behalf of the Society, presented to Miss Myra Taylor a silver-mounted ebony *bâton*, and to Miss Gill Smith a silver-backed hair brush. Wednesday's programme comprised, in the first part, Barnett's popular Cantata *The Ancient Mariner*, and in the second part miscellaneous selections, vocal and instrumental. Miss Gill Smith took the soprano solos in the Cantata, Miss Annie Holmes the contralto, Mr. Lloyd James the tenor, and Mr. William Evans the bass. The chorus, eighty strong, under the able conductorship of Miss Myra Taylor, did remarkably well. The accompaniments were skilfully played by Mrs. Leslie Sherwood and Mr. A. W. Smith.

EVYON, NORTANTS.—The newly-formed Choral Society in this village gave its first Concert on the 20th ult. The first part of the programme consisted of Henry Lahee's Cantata *The Building of the Ship*, which was well rendered throughout. The accompanists were Mrs. G. Thompson (pianoforte), Mr. A. Walker (American organ), Mr. A. Fletcher (violin). Mr. J. T. Andrews, Organist and Choirmaster of the Parish Church, conducted. The solos were taken by members of the Society. The second part of the programme was miscellaneous, concluding with Dr. A. C. Mackenzie's part-song "The stars are with the voyager."

GREAT BERKHAMSTEAD.—On Good Friday evening a fine and impressive rendering of Sir John Stainer's *Crucifixion* was given by the choir at the Parish Church, under the direction of Mr. F. Gatward (Organist and Choirmaster), who presided at the organ. The soloists were Messrs. Braggins, Axford, Wilson, and Ward, members of the choir. There was a large congregation.

HENLEY-ON-THAMES.—On the 14th ult. a very creditable rendering of Stainer's sacred meditation *The Crucifixion* was given by the choir of Holy Trinity Church, under the direction of Mr. J. Herbert Chalmers, Organist and Choirmaster. The soloists were Mr. James Wright (tenor), Oxford Cathedral, and Mr. Hudson (bass), Reading, both of whom sang admirably. The quartet was taken by Mrs. Marsh, Mrs. Wilsdon, and Messrs. Wright and Hudson.

HYTHE, KENT.—Mr. Ashworth, Organist and Precentor of the Parish Church, brought the winter season of music to a close with a performance of *The Messiah* on Sunday afternoon, the 30th ult. The large church was filled with an immense congregation from all parts of the district, and the service was a decided success. The soloists were Madame Florence Ashworth, Miss Marion Howard, Mr. John Probert, and Mr. H. L. Pringle. The accompaniments consisted of organ, Mr. H. N. Norton; first pianoforte, Mrs. Hardy; second pianoforte, Mr. J. A. de Monti; kettledrums, Mr. E. Palmer; and double-bass, Mr. Clark; Conductor, Mr. John H. E. Ashworth. During the last few months renderings have also been given of Mendelssohn's *42nd Psalm*, Mozart's *Twelfth Mass*, Weber's *Jubilee Cantata*, and Spohr's *Last Judgment*. Chorus of seventy voices. All these performances have been on Sunday afternoons.

KESWICK.—A very fine performance of Handel's *Samson* was given in St. John's Church, by the combined Choral Societies of Keswick and Cockermouth (band and chorus numbering 230), on the evening of the 20th ult. The principal vocalists were Miss Annie Cockcroft, Madame Ashcroft Clarke, Mr. Tom Child, and Mr. W. Thornton. The orchestra was composed of local performers and thirteen instrumentalists from Sir Charles Hallé's orchestra, under the leadership of Mr. F. W. Schofield. The Conductor was Mr. P. T. Freeman.

LEAMINGTON SPA.—A fine performance of *Elijah* was given on the 5th ult. to a crowded audience, in the Winter Hall, by the representative Society of the town, the Musical Union, with Miss Anna Williams, Miss Morgan, Mr. Stubbs (Chapel Royal, Windsor), and Mr. Bantock Pierpoint as principal soloists. The band, consisting of forty performers, principally drawn from the Birmingham Town Hall Orchestra, was well under the control of the Conductor, especially in the refined and delicate accompaniments to the solos. The chorus, comprising about 110 members, was remarkable throughout for the even balance of its component parts no less than for the vigour and accuracy that marked the rendering of the choral numbers, reflecting infinite credit both on the members and their honorary Conductor, Mr. Heden.

MAIDSTONE.—On Good Friday evening a Special Service was held at Holy Trinity Church, when Mendelssohn's *Christus* was performed by the choir and orchestra of eighty performers. Dr. Henniker conducted; Mr. Vincent Henniker presided at the organ. The church was crowded.

MALDON.—A special Service was held at the Congregational Chapel on the 10th ult., when selections from *The Two Advents*, by Dr. Garrett, and from the *Last Night of Bethany*, by C. L. Williams, were well given by the choir. A large congregation heard the music with evident appreciation and interest.

MERTHYR TYDFIL.—Dr. E. H. Turpin gave an Organ Recital in St. David's Church, on the 19th ult. The programme included Mendelssohn's First Sonata, Bach's minor Prelude and Fugue, Mendelssohn's "Harmonic Music," and works by Molique, Handel, Hubert Parry, Spohr, Gounod, Merkel, Beethoven, Gladstone, and Turpin. Mr. Iltyd J. David was the vocalist, and Mr. T. Westlake-Morgan accompanied.

MIDDLESBROUGH.—Gounod's *Redemption* was performed by the Musical Union, under Mr. Kilburn's direction, on the 6th ult., the soloists being Miss Medora Henson, Miss Sarah Berry, Mr. Gordon Fletcher, and Mr. A. Foxton Ferguson, Mrs. Nancarrow taking the second soprano part in the *Trios*. The chorus of about 200 voices was supplemented by a celestial choir of thirty boys, trained by Mr. Tarrant of the Industrial School. The effect of this celestial choir and the accompanying trumpets, placed apart above the usual orchestra, was satisfactory, although greater distance is no doubt what the composer's intention requires. Miss Henson and the choir were accorded a hearty recall for "For Thy love as a Father," and Miss Berry's fine contralto voice was heard to good effect in the few short solos which fall to this part. The orchestra, numbering about sixty performers, was ably led by Mr. J. H. Beers. In response to an appeal from the Mayor the committee decided to give the proceeds of the Concert to the relief of the distress which unfortunately prevails in the town, and a collection of about £50 was, in addition, taken at the doors for this fund. The management of these matters and the general arrangements reflect much credit on Mr. Hornung and Mr. Hood, the Hon. Secretaries, and on the other members of the executive.

NANTWICH.—The Musical Society gave a successful performance of Handel's *Samson* on Monday, the 4th ult. The band and chorus numbered 120, the principal soloists were Miss Florence Armrinding, Miss Bowmont, Mr. J. Leyland, and Mr. Gordon Heller. Mr. Bell, of De Jongh's Concerts, played the trumpet obbligato in "Let the bright seraphim" in his usual brilliant manner; Mr. Fred. Brown, of Sir Charles Hallé's Orchestra, led a most efficient band; and Mr. Arthur J. Smith conducted.

NEWCASTLE-ON-TYNE.—Mr. George Dodds has just concluded a second series of ten Lectures on "Harmony," delivered to elementary teachers in the Young Men's Christian Association, Blackett Street, on Saturday mornings. The Lectures have proved exceedingly popular.—The second Concert of the Amateur Vocal Society was given in the Town Hall on the 5th ult. The programme included Stanford's *Battle of the Baltic* and Jensen's *Fest of Adonis*. The solos were taken by Miss Florence Monk, who proved that she was not only the possessor of a beautiful soprano voice, but that this organ had been carefully trained. Madame Marie Bellas, our popular contralto, was accorded a most decided encore for her singing of Knight's "She wore a wreath of roses." The programme included a part-song by Cowen, "The bee and the dove," and Benet's Madrigal "All creatures now are merry." Dr. Rea, as usual, conducted, and to him the success of the Concert is in a great measure due. Miss Kate Liddle officiated as accompanist and also contributed a pianoforte solo with much success.

NEWPORT.—On the 7th ult. a Sacred Concert took place at the Town Hall, in aid of the funds of Newport Infirmary, every part of the room being crowded. The music was supplied by a choir of ladies, under the leadership of Mrs. Alfred Morris, assisted by an orchestra, conducted by Mr. E. G. R. Richards. The first portion of the programme consisted of Pergolesi's *Stabat Mater*, the solos, &c., being rendered by Miss Andrews, Miss A. Morgan, and Miss Bowen. Mrs. Morris conducted her choir with great skill; its intonation was good and the blending of the voices excellent. The second part of the programme consisted of miscellaneous pieces. Miss Rogers and Miss Maud Masters proved themselves efficient accompanists.

NORTH WALSHAM.—The usual Easter Concert given by the North Walsham Amateur Musical Society came off on the 20th ult., under the direction of Dr. Horace Hill. The vocal quartet comprised Miss Luckett, Mr. John Wilkinson, Mr. E. A. Bracey, and Mr. James B. Smith (Peterborough Cathedral); the three first mentioned being local amateurs. The first part was devoted to a selection from *Maritana*, and the second half included various ballads, and solos for violin and violoncello played by Miss Celia Woods and Mr. N. Price.

OXFORD.—In the Parish Church on the 5th ult. the St. Peter-le-Bailey Musical Society sang the sacred Cantata *The Daughter of Jairus*, by Sir John Stainer, who with great kindness superintended one of the rehearsals. The solos were rendered with great expression and accuracy by Miss Edith Pierce, Mr. Rowlands, and Mr. Beuthin. The chorus of fifty voices was of especially good quality in the contralto and tenor parts. Mr. Ernest Madge kindly played the organ accompaniment, and Mr. W. L. Biggs, Organist of the Church, conducted.

PHILADELPHIA, U.S.—On the 1st ult. Gaul's Passion Service was given at the Church of the Saviour, under the direction of Mr. Lacey Baker, Organist. The soloists were Mrs. Darly, Mrs. Vernon, Mr. Bristowe, and Mr. Fred. Dairs (formerly of London). The choruses were well sung.

PONTEFRAC.—Gaul's Passion Music was sung by the Choir of All Saints' Church on the Thursday before Easter. The soloists were Miss M. Moxon and Mrs. Hore, and Messrs. Earp, Mason, Marshall, Smith, and Purcell, all of whom acquitted themselves excellently. The choruses were sung with great precision, which was all the more creditable in the absence of a conductor's *bâton*. Mr. Richard Moxon, jun., the Organist and Choirmaster, accompanied the work on the organ.

READING.—At the afternoon Evensong at Christ Church, on Palm Sunday, Stainer's *Crucifixion* was sung by the choir, the soloists being Messrs. Owen, Woolford, Martin, Wise, and Walker. The accompaniments were played on the organ by Mr. A. W. Morgan, Organist and Choirmaster. A large congregation joined heartily in the hymns.—On Good Friday a sacred Concert was given in the Assembly Rooms by the members of St. Andrew's Choir and friends. Part I. consisted of Farmer's *Christ and His Soldiers*; Part II. of a miscellaneous selection. The accompaniments were supplied by a small orchestra led by Mr. H. Holloway. In Part II. Miss Ora Box played a pianoforte solo, and songs were given by Mrs. E. H. Morgan, Mrs. Caudwell, and Messrs. Millar and Bowshead; the latter sang Rodney's "A Dream of Bethlehem," with violin obligato (Mr. F. A. Walker). Miss Ora Box presided at the pianoforte, Mr. P. R. Scrivener at the organ, and Mr. F. H. Roberts conducted.

SALISBURY.—The Vocal Union gave its thirty-ninth Concert to a crowded audience in the Assembly Rooms on Easter Tuesday evening, when Edmund Rogers's Cantata *From Cross to Crown* was very successfully given by a full band and chorus of 100 performers. The composer, who presided at the pianoforte, was most heartily recalled at the conclusion. The second part was a miscellaneous selection. The soloists were Miss Eva Yates, Miss M. Forder, Mr. G. Mountford, Mr. Hayden, Mr. M. Parker, and Mr. A. Crick. Mr. Frank Bartlett was leader and solo violinist, Miss Lever and Mr. Bowsey presided at the pianoforte and organ respectively, and Mr. J. M. Hayden conducted.

SHIFNAL.—On the 21st ult. the Choral Society gave a most successful performance of Gaul's *Joan of Arc*, under Mr. C. H. Payne, the composer himself presiding at the organ. The choir sang capably throughout, and the band, of which Signor Mancini was the leader, included amongst others Misses Perrott, Osborne, and Grace Phillips; Messrs. Bridgen, Grice, R. A. E. Payne, Rowler, &c., and acquitted itself admirably. The soloists were Miss Rose Long, Mr. W. Molineaux, and Mr. R. Percy Taunton. A notable feature in the second part was a new song by W. E. Allen, "Return and Stay," sung by Mr. Molineaux and accompanied by the composer. Mr. Owen presided at the organ.

SHREWSBURY.—A Concert was given by Miss Rachel Gray at the Music Hall, on the 18th ult., at which she sang *Cantata and The Victory of Song*, written for Miss Gray's class by Miss Emma Mundella, and an excellent interpretation. Miss Gray conducted with admirable tact, and Miss Mundella played pianoforte solos with much success.

SOUTHEA.—Miss Isabel Valdez-Obbard made her *début* as a professional singer at a Concert given by her at the Portland Hall on the 21st ult., when she was assisted by several artists of note. Miss Obbard is a pupil of Mr. J. T. Hutchinson (a well-known professor at the Royal Academy and other institutions), and has evidently been trained with care. She was recalled for her rendering of "Softly sighs," but was, perhaps, more successful in songs of a lighter kind, "The Banks of Allan Water" (for which, being encored, she sang "Comin' through the Rye") and a new song, "Love's Language," by Victor Newman. Madame Belle Cole, who is a favourite here as elsewhere, sang with her accustomed success. Mr. Wareham successfully replaced Mr. Herbert Reeves (who was indisposed), and Mr. Hutchinson (although also suffering from indisposition) sang in his usual artistic style. Mr. Charles Fry gave several recitations with success, being twice recalled for his humorous rendering of "The Charity Dinner," and special mention should be made of Mr. Leo Stern, whose violoncello playing was received with enthusiastic applause, and who introduced for the first time an Andante by J. Hollman with much success. Mr. Harvey Lutz accompanied and also played some solos.

TONBRIDGE.—On the 5th ult. the Musical Society gave a performance of *The Messiah* in the Public Hall, before a crowded audience. Band and chorus numbered about 100, and the soloists were Miss Ada Loaring, Miss Dora Barnard, Mr. Herbert Clinch, and Mr. Arthur Willis. Mr. B. St. John Wagborne conducted.

TREDEGAR.—On Good Friday last Sir John Stainer's *Lenten Oratorio The Crucifixion* was performed by an augmented choir at St. James's Church. The Organist of the Church, Mr. I. J. David, conducted, and Mr. T. Westlake-Morgan, of Merthyr Tydfil, presided at the organ, playing as a concluding voluntary Rheinberger's *A minor Sonata*.

TUNBRIDGE WELLS.—On Palm Sunday Gounod's *Messe Solennelle* and Rossini's *Stabat Mater* were given respectively at High Mass and Vespers at St. Augustine's Roman Catholic Church. The soloists were Madame Lonsdale Barrett, Miss Croft, Mr. J. W. Blanchard, Mr. Conrad Formes, and Miss Elliott. The Organist of the Church accompanied with great skill. The choir deserve great praise for their share in these excellent performances.—Stainer's *Crucifixion* was given at Christ Church before a large congregation on Good Friday evening, under the direction of Mr. R. K. Simons, Organist and Director of the Choir, the solos being taken by Mr. Hodges and Mr. Medhurst, both of whom sang with taste and expression. The choruses were well sung, the unaccompanied chorus "God so loved the world" being especially worthy of notice, while the hymns were most heartily taken up by the congregation. Mr. Simons presided at the organ with his usual ability.

WOLVERHAMPTON.—The fourteenth and last of a series of Sunday Evening Concerts, organised by Messrs. Owen H. Powell and H. Mills, was given in the Agricultural Hall on the 10th ult. Among the artists who have appeared are Miss Mabel Grove, Miss Nellie Gosnell, Miss Falkner, Madame Du Maurier, Miss Emily Lloyd, Mr. T. W. Page, &c.; also Miss Lettie Collier, Mr. John Ridding, Mr. Sidney Clifford, and Mr. Otley Cranston, of Turner's Opera Company. Mr. Owen H. Powell was the solo organist and played the accompaniments.

YORK.—At a Military Service in York Minster, on Sunday, the 24th ult., an Anthem was rendered which had been composed by Dr. Naylor, the Organist and Choirmaster, in memory of the late Duke of Clarence

and Arundale, the words being selected from the Bible by the Dean of York. The Anthem comprises six divisions, the second consisting of a solemn dirge for pipers, which was played by the pipers of the Royal Scots.

ORGAN APPOINTMENTS.—Mr. Samuel S. Martyn, Organist and Choirmaster to the Church of St. Andrew's, Stockwell Green.—Mr. H. J. Timothy, Organist and Choirmaster to Holy Trinity Church, Twickenham.—Mr. Sydney Townshend, Organist and Choirmaster to St. Machar's Cathedral, Aberdeen.—Mr. James H. Worsley, to St. Mary's Roman Catholic Chapel, Wigan, Lancashire.—Mr. John Cuvau, Organist and Choirmaster to All Saints', Norfolk Square, Hyde Park.

CHOIR APPOINTMENT.—Mr. W. J. Westwood (Bass), to St. Stephen's, Wandsworth.

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DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point
out the excellencies which were evidently appreciated by the audience.
But as outstanding numbers, memorable both for composition and for
the style in which they were sung, we may refer to the Romance "Mid
the glory of the Springtime," splendidly executed by Mr. Iver McKay;
the beautiful aria for *Guinevere*, "Star of departing day," admirably
sung by Miss Emily Davies; and the graceful and highly original
duet for these two vocalists, "Love of my youthful days." The most
marked success gained by Mr. Musgrove Tufnall during the evening
was in the very involved legend, "In the vault of the purple night,"
assigned to *Mervin*, in which the vocalist entirely identified himself
with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

"King Arthur" is called by the composer a cantata, but the name
hardly conveys to the mind an idea of the elaborate, lengthy, and
powerful character of the work. It is rather a musical epic, and is
characterised throughout by a wealth of musical ideas, by a com-
mand of musical resources, by a scholarly knowledge of harmony,
by a variety and richness of effect, and notably by a melodious-
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which must be mentioned is the effective character of Mr. Smeton's
recitatives. He has succeeded in infusing these with genuine
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near the close of the cantata, which ended with a powerful chorus, in
which the composer calls up all the resources before him to make a
telling and impressive finish to the work. Late as the hour was there
was a loud and persistent call for the composer, and when at length he
stepped upon the platform and bowed his acknowledgments he was
greeted with round after round of applause. The production of the
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Sold also by KENT and Co., Paternoster Row (E.C.)—Saturday, April 30, 1892.